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THE QUARTERLY

MUSICAL

MAGAZINE AND REVIEW.

VOL. I.

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PLAN OF THE WORK.

THE cultivation of Music has been carried to such a degree of perfection in this country, it has become so universally necessary among the acquirements of education, it occupies so considerable a portion of the time, thoughts, and engagements of youth, maturity, and age, the English public is indebted to the science for so much of elegant amusement and private life for so much of individual solace and delight, that it is rather matter of wonder we have no periodical work exclusively devoted to the subject, than of apology for the introduction of our present publication. Perhaps it may have appeared on a distant and casual contemplation of the purposes and powers of music, that but a limited foundation and slender materials could be found whereon to build an useful superstructure of such a kind. The principles of the art might be thought to lie within a small compass, and to be illustrated better by musical than by verbal composition. The essays we already possess have added little or nothing to the stock of musical knowledge, if we except a few (and they are a very few) regular treatises on the more abstruse branches. Practical musicians very much disregard such attempts. It should almost seem that the symbols by which we express the objects of our other faculties are considered to be inapplicable to our apprehension of sounds, and that words in their combinations could do nothing, either to improve the practice or to increase the enjoyment of the art. It cannot be that literature and this delightful occupation are seldom united; they are both the consistent and dignified pursuits of leisure, affluence, and elegance of mind. It is not indeed a necessary property of intellect to combine the perfections of the scholar and the musician; but in this our refined age such accomplishment is by no means uncommon, and perhaps it is the attribute of a stern cast of thought, or of a still more stern

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abstraction, to reject the beauties and the blandishments of a syren who solicits the heart with such grace, such tenderness, such sweetness, who promises a relaxation so voluptuously innocent, who steeps the senses in such enchanting forgetfulness, who at her pleasure elevates the soul to the rapture of adoration or sinks it to the thrilling languor of a delicious and touching sensibility. But, however this may be, literature has done less for music than for any other branch of useful or ornamental acquirement; and we are not without hope, that by opening a receptacle for the contributions of those, who rich in such attainments, have felt and may be inclined to divide the happiness they confer, we may be the founders of an establishment which, in our very humblest aspirations, we are convinced may be rendered an useful and agreeable depository of much that is worth collecting or recording relative to the progress of music and the transactions of the musical world. At the outset we do no more than erect a mere mortal fabric; but we have given it the dimensions, and we hope it may come to enjoy the privileges of a sacred edifice—to be consecrated by the gifted hand of genius, to be endowed by the benevolences of taste.

The happiest distinction of any plan which at the commencement of such an undertaking could be laid down is, that it should be sufficiently comprehensive to embrace whatever may seem to contribute to amusement or to instruction. Our work is not addressed to any particular class or denomination of amateurs or of performers, but to the whole. Guided by this simple outline, we hope to provide a variety that may gratify where it falls short of the higher and better aim of eliciting or of conveying something not before known. If any justification for such a design be wanting, we should seek it in the dispositions of Nature herself. It appears to be a part of her law, that sound should excite highly-pleasurable sensations, even in persons who are totally ignorant of the science of harmony. There is an original aptitude for music that has no parallel in the enjoyment of the sister arts. The most animated productions of the poet and the most exquisite works of the painter would fail to produce the same delight that even the simplest melodies awake in persons of untaught musical feelings. We speak of the operation of the arts upon unsophisticated nature. There are some who are through life entirely destitute of the smallest perception of the pleasures of sound; and we have it on the personal authority of the

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greatest lawyer in the realm, that there are others who would not give five shillings to hear Catalani sing for a quarter of a year; but we should be disposed to class such instances among the effects of a continual devotion to graver pursuits and of a loftier ambition, rather than with the common constitution of the faculties of mankind. The deep, the poignant, and intense delight which some experience is doubtless the offspring of a peculiar organization, and the enjoyment imparted to many by the power of music appears to be owing to something like an additional sense. Such examples are not rare. We adduce them only to prove that too scientific a design would ill comport with the several gradations of natural and acquired perception to which our publication, in order to be general, must be levelled. We say levelled, not lowered, for we cannot consider that our usefulness will be at all abridged by the endeavour to contribute to the desires of every rank and degree of the lovers of the art. We expect to derive strength from combination, as much as from individual power.

Governed then by such views, we purpose to include the following subjects :—

1. Original correspondence upon all the branches of the science, theoretical and practical.

2. Critical and impartial accounts of musical performers.

3. Reviews of musical publications.

4. Accounts of the metropolitan and provincial establishments for the cultivation of music.

5. Anecdotes of music and musical men.

6. Poetry, original or selected, that may appear calculated for musical adaptation.

7. A register or chronicle of musical transactions.

By such an arrangement we conceive that we shall embrace every topic of interest, personal and general, vocal and instrumental, throughout all the bearings of living talent and written composition; and we anticipate that by bringing into one circle of action as many of the connected family of musical genius as we can attract, an emulation may be excited and a standard of comparison erected which will lead to beneficial results, not only to the individual but to the public. In the superior department of the conduct of public amusements, the zeal, the taste, the liberality of directors, may be assimilated and brought together. The management and

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the patronage of Foreign and English amusements may be weighed and balanced against each other. The eminent novelties of every country communicated, not only to those most immediately concerned, but to their supporters. To what extent information may be obtained in the incipient stage of our enterprize, we will not presume to promise; our arrangements for foreign correspondence will depend upon the reception our work experiences; but by a clear exposition of our objects we shew the scope and range of our intentions, and while we entreat the voluntary aid of those who may possess the opportunities we covet, we at the same time engage to omit no effort of our own to establish a correspondence that may ultimately complete the perfection of this compartment of our miscellany.

A portion, and not an inconsiderable portion of our pages, will be devoted to criticism. We are led to such an expectation from the accumulating productions of composers, from the increasing ardour of professional enterprize, from the wide-spreading demand for novelty, and from the continual accession both of native and exotic personal talent.

The mass of the public is at all times either partially directed by the remarks of individuals, (privileged, as it were, by the sanction of their known acquaintance with the principles of taste) conveyed orally from one to another, or generally by the criticisms of the daily and periodical prints. And here again we have to deplore the want of the requisite characteristics in many of those who, under the semblance of discharging a trust, indifferent to themselves but vitally important to others, are but too often weak in judgment though fluent in objection, destitute of the real faculty of discrimination, but fully conversant with the murderous art of dealing out keen and cutting dispraise.* We know not how it happens—but so it is, that while every species of publication throughout the amazing range of English and Foreign literature is most ably and most completely dissected, demonstrated, and prepared for the guidance of general observation—while the sister art of painting has been illustrated by every expence of judgment and travel and

* There are sometimes in the TIMES and MORNING CHRONICLE, and LITERARY GAZETTE, articles which are the exceptions to this rule, but generally speaking the criticisms, even in these highly-esteemed Journals, are too vague and loose.

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design and execution, employing the highest efforts both graphic and descriptive, music and musicians are almost entirely abandoned to the meagre, hasty, crude, and but too often partial and personal effusions of the journals of the day. Let not our description be thought invidious. It cannot be more accurate; we appeal to the feelings of the profession and to the discernment of persons of taste. However irritable or warped by resentment or injustice the first may be, there is yet a testimony to be drawn from the universal sentiment which cannot err. No prejudices can pervert such a body of evidence, no attachments can influence such a jury, neither hopes nor fears can shake the impartial justice of a court of such authority. Placing ourselves then in the enlightened presence of the assembled ability which is employed either professionally or judicially, and about to become in our own productions the object of a similar examination, we arraign the existing criticism directed to musical transactions. We arraign it as sometimes unjust and oppressively injurious, as commonly insipid, and as almost always uncertain, indiscriminate, or venal. The degrees of merit are confounded and lost in mere newspaper jargon. It shall be our part to mitigate, as far as in us lies, the flippant asperity which wounds in mere haste and wantonness, or rather perhaps because it is necessary to say something. We shall endeavour to modify the too enormous power of prescription, whilst avoiding every sort of detraction, we give to exalted genius its own elevated place of honor. We shall hope to encourage the hesitating and slow advances of modest merit; we shall most carefully abstain from every thing that borders upon personality; and at the same time that we are exerting a calm vigilance for the interests of the science (in which we consider the interests of the public absolutely vested), we shall solicitously bear in mind that the private happiness of an arduous, and as we esteem it a most meritorious profession, is involved in the honourable or dishonourable exercise of public criticism. We do not enter upon our duties with levity, neither shall we publish our thoughts hastily or unadvisedly. We hope to do some good, and we invite the assistance of all who can appreciate our motives, enlarge our sphere of intelligence, or in any way confirm our purpose.

Thus have we fully described the disposition which will attemper the most delicate, and yet perhaps to the curiosity of our readers,

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the most pleasureable discharge of our voluntary office. There is yet a large and important division to be spoken of in the purposed review of musical compositions. Every nation had originally, and even up to this day retains leading characteristics of its own style, almost as distinct and peculiar as its proper tongue, and in spite of the incursions of foreign powers, invited by novelty and conducted by genius—in spite of the commanding superiority with which the enchanting language, the exquisite attainments, and finished taste of Italy, the mistress of the world, have fitted her missionaries for the task of conversion, there are yet in every country predominating principles, derived from this national and perhaps natural inclination, that are found to bias very materially, though they do not wholly govern the public judgment. With these however all the improvements and inventions of other countries are so commixed and blended in our own, that varieties the most anomalous are every where discoverable. We should be led to conjecture that the objects of musical taste are no where so diversified as in England. Nor does it appear very difficult to account for. The reasons are interwoven with manners, and will strike us at once on comparing the institutions and habits of the continent with those of our own island. In catholic countries the church service is in a great degree musical, and the performance is frequently excellent. Hence it arises, not only that the judgment of the people from their mere constant attendance at the hours of devotion, grows daily more polished, but that multitudes of native musicians are trained up in one uniform system of discipline. The religious establishments have very generally *a conservatorio* attached to their foundations, which is the school wherein these musicians are educated. Thus there is an universal diffusion of the same vernacular principles and practice. Music is to be heard from morning till night, in the church and in the streets gratuitously, and in the theatres for a very small expence. Even comedy and tragedy are musical.—Such an eternal application of the art cannot fail to stamp its characteristics deeply upon the whole people, while among professors it ensures the attainment of the utmost possible skill, by unity of design, by incessant repetition, by the mental excitement produced, and by the facility and acquaintance attendant on these advantages. In point of fact they have but one school, and their school is a school of national foundation. France is certainly to be exempted from our description; for whe-

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ther it be that the French language places an insuperable barrier, or whether there is a levity and mobility in the constitution of Frenchmen that unfit them for musical excellence, we pretend not to decide, but that there exists some positive impediment which has hitherto precluded their progress towards the point of cultivation which most of their neighbours have reached, is incontestible The instances of any native of France becoming eminent as a vocal performer in any other country than his own are exceedingly rare, and the instrumentalists are comparatively so very very few, that they are scarcely known or remembered. French compositions, except for romances and dances, are equally scarce. France has however given birth to theorists of considerable note.

In England we partake, we enjoy the fruits of every other region, and we engraft them upon our own strong and hardy stocks. We have still somewhat of a prevailing national taste, though it is almost expiring. Indeed the want of a school necessarily contributes to the classification of opinion according to the distribution of wealth. To go to the fountain head, we must quote the personal example of our venerable SOVEREIGN himself, who has done much to perpetuate by his own partiality the love of Handel among his subjects, and all that yet remains of the nervous, sound, noble, and majestic style of performance which is acquired by the study of that composer. Descending a single step in society, we shall immediately be brought within the attraction of the opera and Italian music. The cost and rules of dress and of admission, and the want of acquaintance with the language, render the King's Theatre not commonly accessible except to the wealthy and the well educated; but no one of musical feeling who sets foot upon this charmed ground departs without having tasted "the orient liquor in a chrystal glass" that enchants and fixes him for ever the delighted subject of the power of the place. The air is filled with spells. It is impossible to escape them. He who has heard the best music of the theatre and oratorio, forgets the gay as well as all the solemn sentiments they may have inspired, in the transporting and delicious tenderness which the "foreign wonder" breathes as it were into the very soul. His sensations are new and penetrating. They are never after obliterated, for they mingle with the finest affections of our nature. From so captivating and so copious a spring, it is no wonder that the waters should permeate far and wide. They are in truth the thousand Heliconian

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rills, to which almost the whole collected assemblage of high rank and splendid fortune and elegant accomplishment comes,

"Athirst to prove
The genuine influence of the stream they love."

Separate and distinct as these two currents of taste must be said to be in their nature and origin, they are nevertheless united in their progress, and at no great distance from the source. The oratorios and miscellaneous concerts of a higher order are all supported nearly by the same performers, and patronized by the same audiences; and the selections are made from Italian and English music of genuine excellence. There happens, however, a more general commixture of ranks when the theatres are used as concert rooms; and it is upon these occasions that the slender portion of good taste is infused among the million of hearers which incites the desire for better things, and which shows itself in the curious modern Mosaic of English-Italian-German compositions for the theatre and the chamber, and in the momentary alternations from good to bad taste with which our ears are assailed in the performance of many of the half-bred, half-taught singers of the English theatres. Some we have known who find it necessary to yield to the prejudice they despise. It is this intermixture that originates a third description of taste, which being a compound of all styles, is of all the most alloyed, dull, and deteriorated. In the midst of the confusion, some national airs have been reanimated for a time, rather by the reputation of the poets who have written words for them than from any other cause. But they have small influence upon the formation of taste, because they are cast into the heap and devoured and forgotten amidst the profusion of good, bad, and indifferent with which the unnatural hungering after novelty is to be hourly indulged and satiated.

From this slight outline of the divisions of the public appetite, it may be seen how difficult and how various a duty awaits the reviewer of compositions intended for the English nation, and more especially of those by some of our native authors. The easiest, the plainest, and most honest way of discharging our trust, will be found in our endeavour to follow rather than lead the judgment, by allotting to whatever may be selected for our remark its legitimate distinction in the academic groves of science, or in the humble walk of national predilection. We shall consider to what height

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its aims are directed, and we shall allot it such a precedence, the primary consideration being settled, as the composition may appear to merit in its province. We do not imagine that there is not in each of these departments some merit strictly classical. Far from it. We know that genius is neither to be confined nor allured to one region. It is a spirit too volatile. To find it under the obscurations with which poverty and envy too often cover it, will be our first part, and in so doing we may perhaps, by the gradual force of accumulated instances, extract something like a system, and at last arrive at the elements which are inherent and essential.

By the last division of our plan, we hope in time to have gone far towards the collection of a complete history of the progress of music in our own country; and as fashion and example exert a powerful influence even over those pursuits that in their proper nature do not seem to require aid so adventitious, we anticipate the further diffusion of the science by the force of that emulation among towns and cities and provinces, which prevails among individuals, and to which natural impulse the world owes its most rapid advancement towards the ultimate limit of human virtue, as well as towards human gratification. We especially invite the attention of those professors and amateurs who have interested themselves in forming permanent establishments upon a public scale for the practice of music, to lend their assistance to the illustration of this topic. We think they will agree with us, that it may come to afford a most useful and agreeable means of reference and comparison. There is scarcely any thing which contributes more to facilitate that friendly intercourse which ought to subsist amongst men of science, than a previous acquaintance with each others particular pursuits, and the degree of excellence to which they have attained. From such a general law we think it is a legitimate deduction that the correspondence of the lovers of music will be promoted and enlarged by the knowledge to be extended through such a medium. Men are anxious to be made acquainted with the features of persons for whom they are interested either by a similarity of taste or by a pre-eminent reputation. The handwriting even has been said to convey ideas of character. The histories we hope to collect will present the features of intellect and of knowledge, and while they mark the direction of talent and the gradations of scientific acquirement, they may serve to depicture

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and convey from mind to mind the activity, the devotion, the power, and the enthusiasm of genius in one of its most favourite occupations.

We have thus disposed of the principal proportions of our work. For what remains, we hope rather to be indebted to the generous contributions of scientific ability than to our own labours. To furnish out a continual supply for the banquet to which we have given invitation, is beyond the means of a small circle of individuals. We have been content therefore to associate such assistance as may enable us to present the musical world with a fair specimen of what our own ordinary strength can effect, and we are not without sanguine expectation, that with every succeeding publication we shall find our correspondence extended and increased, and our own consequent usefulness appreciated and enlarged. For our early essays, however, we must entreat a liberal allowance of indulgent admission. The first specimen of our work must be regarded rather as the bud which contains the flowers of promise and of hope, than as the full, mature, and expanded perfection of the entire plant, under the meridian sunshine of public favour.

We have stated our views, we have been minutely particular in reciting the obligations under which we shall consider ourselves to lie, in order that our readers may at the outset be aware of the motives which direct us, and the responsibility which those motives impose upon us. We neither intend to "support our dignity by ill humour," nor to degrade ourselves to the "*fautores inepti*," the foolish flatterers of an idol or a party. We conclude therefore with a solemn promise, that our abilities, such as they are, shall be exerted to their utmost, in the service of the public, in the support of the profession, and in the propagation of all that may appear to us to illustrate or exalt the science.

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CORRESPONDENCE.

Mr. Editor,

Some of my friends, as well as myself, are by no means satisfied with the definition given in print by writers, and delivered verbally by teachers, as to the nature of the minor key in music. For their satisfaction, and my own, I have been led to enquire into the subject, by an examination of facts; and, as the result has proved highly convincing and decisive to my own mind, I here send you the particulars in hopes they may prove of equal benefit to your readers.

I shall here, to render the subject more clear and intelligible, insert the several passages to which I object, following them immediately with an enumeration of the particular objections, to which each seems liable; and assigning my reasons, founded on the facts, and evidence, which I shall at the same time produce.

The Rev. Mr. Jones, formerly of Nayland, in Suffolk, but since dead, in his anonymous treatise on the art of music, printed in folio, at Colchester, in 1784, speaks page 2 of the musical octave, as consisting "of two tetrachords or systems of the fourth;" or, in other words, as comprising two sets of four notes each. "In the major key," he notices, that in C to F inclusive, which is the first tetra-"chord, we have two tones and a semitone; and from G to C to "complete the octaves are two tones and a semitone:" and he then uses the following words. "In the minor, or flat key, the degrees "of tone and semitone are differently situated; and their situation "produces a very different effect in the harmony and melodies, "which are composed of them. From A to B is a whole tone; "from B to C (as before) a semitone; from C to D a whole tone. "These are the intervals of the first tetrachord. Then, omitting "the interval of the whole tone between the fourth and fifth, we "begin the other tetrachord at E which is not similar to the "former, as in the major key; for from E to F is a semitone; from "F to G a whole tone; and from G to A another whole tone."

Nothing can create greater confusion in the study of any science, than the inaccurate and indefinite use of the terms intended to convey information. Nor can any thing be more in opposition to the acquisition of correct knowledge, than that the same term should be

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applied in two different significations. This is, however, the case in music, as at present erroneously taught, where tone is sometimes used to signify, as it may correctly do, the sound of a note, and at others, to express the distance or space between two notes, which in reason and justice it never can. No one, adequately conversant with the correct signification of words, needs to be told, that tone means tune or sound. It is impossible, therefore, that it can imply space or distance. And it is negligence only, that has occasioned it ever to be thus used. For, instead of characterizing the spaces or distances, as lying between one whole tone and another, or between a whole tone and a semitone, which appellations are really the names or values of the notes themselves, when compared with each other, the distance itself has been said to be either a whole tone or a semitone, according to the notes themselves, which occurred. This is manifestly wrong; and cannot be defended. In the foregoing description, therefore, of the major key, Mr. Jones ought to have said, that it consists of two tetrachords, or systems of four notes each; and that each of those tetrachords comprehends three notes, which are whole tones; and one which is a semitone. The natural key of C major (the model of all the other major keys) consists of the following succession of notes, in which F and C are the semitones, and the rest whole tones:

C——D——E–F——G——A——B–C.

In like manner the minor key also consists of two tetrachords, which do not, as in the major key, correspond with each other. For, although each of these comprises three whole tones and a semitone, yet the place of the semitone differs; as in the first tetrachord it is the third note, in the second it is the second.

This plainly appears from the succession of the notes in the natural key of A minor, in which, as in the natural major key of C, C and F are the semitones.

A——B–C——D——E–F——G——A.

The same author, p. 3, says, "If we take any other notes of the "scale, besides C and A, for key notes, then we are obliged to "change some of the degrees, and introduce sharps and flats, to "reduce those keys to the type of the natural keys of C and A."

Clementi, in his introduction to the art of playing the piano forte, p. 2, speaking of the natural or diatonic scale, says, it is called "natural from the facility with which it is sung; but this is not a

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correct definition. A natural key is that in which the notes, contained in it, are naturally placed at that distance from each other, which is requisite to constitute the model of a major or minor key, without the necessity of employing sharp or flat notes, instead of the natural ones. And, for that reason, the natural keys of C major and A minor have neither flats nor sharps, as is plainly discoverable from the formulas or models of them already given. But it is manifest, that this cannot be the case in any other keys than those of C major and A minor, because, as the distances and relations of each note, when compared with each other, are immutable, it is evident, that, if any other note than C be made the key note in a major key, or any other than A in a minor, the other notes will not agree with the necessary situations of the notes for forming a major or minor key.

Again, in p. 3, he says, "When we take D, instead of C, as the "key note of a major key, we must rectify the degrees of the first "tetrachord, by taking F half a note higher, which we call F♯ "sharp: and to rectify the degrees of the second tetrachord, we "must take C♯ sharp. Then will there be a semitone in the right "place, between F♯ and G, and between C♯ and D, as before be-"tween E and F natural, and B and C."

This passage is also liable to the objection of describing the spaces, and not the notes, by the appellations of tone and semitone. Instead, therefore, of the manner in which he has expressed himself, Mr. Jones ought to have used some such as this: When we take D, instead of C, as the key note of a major key, we must, to make the rules correspond with the situations of the notes of the first tetrachord, employ F sharp, instead of F natural. And, for the same purpose, in the second, we must use C sharp, instead of C natural; and, by this method, the fourth and eighth notes of the key will be, as they ought, semitones to the whole tones, which precede them, as thus:

D——E——F♯-G——A——B——C♯-D.

As F sharp is half a note higher than F natural, it is consequently half a note nearer to G. F sharp is, therefore, compared with E, a whole tone; and G, as compared with F sharp, is only a semitone. The same may be said of C sharp and D; and thus the succession of three tones and a semitone, in each tetrachord, is preserved, in the same manner as it exists in the natural key of C major.

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In the same page 3 this author also says, "When D is taken as a "minor key, and we would reduce it to the form of A, we must "take B half a note lower, called B *molle* or flat: then will the "interval, between A and B, be a semitone, as it is in the key of "A, between E and F; the fifth and sixth to the key note."

This passage is equally liable to the objection already mentioned, of applying to the distances, and not the notes, the appellation of semitones. But it is further remarkable, as giving the true model of a minor key, which, if D be the key, as above supposed, will be as follows:

D——E-F——G——A-B♭——C——D.

In this, it is plain that the semitones, which are F and B♭, are the third and sixth notes; and that the sixth and seventh are not sharps, as some persons have erroneously taught. In further support of this, as the correct model of a minor key, and, in contradiction to the erroneous principle just mentioned, it is to be observed, that in Handel's Overture to Orestes, which is in A minor, and consequently has not at the cliff any marks for flats or sharps, are several instances of ascending bass, in which G is the natural, and not the sharp note. So it is also in the Overture to Floridant, which is also in the key of A minor; and therefore the key must necessarily be this:

A——B-C——D——E-F——G——A.

In Corelli's Sonatas, Op. 3, Sonata 10, and Op. 4, Sonata 5, and the first movement of Sonata 8, all of which are also in A minor, the case is exactly the same. In Handel's Overture to Alexander Severus, which is in the key of G minor, and is therefore marked at the cliff with two flats, B and F, several ascending passages occur, in which F is the natural, and not the sharp note. And, indeed, in the whole of this last overture, but even instances are to be found, in which the sharp F is taken, which, as will appear hereafter, is only done for the purpose of passing into the key of G major, in which F is the only sharp note. In Corelli's Sonatas, Op. 4, Sonata 8, the first movement, not one of the notes G is sharp. The movement is in the key of A minor.

The key, therefore, of G minor, as exhibited in the above overture, will consist of the following tones and semitones:

G——A-B♭——C——D-E——F——G,

which is exactly the same arrangement, as that in the natural key of A minor.

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In the Overture of Orestes, and in Corelli's Sonatas, Op. 4, Sonata 10, it is also deserving of notice, that there are instances of descending passages, in which F and G, either together or separately, are the sharp, and not the natural notes, although it is asserted by Mr. Jones, p. 37, that "when we descend in the minor key from A "to A the degrees are all natural," or in other words the scales require neither flats nor sharps, to place them at the necessary distance from each other.

In another part of the same page 3 this very author says, "Though all the keys in the scale, with accidental sharps and "flats, have the same order of degrees as the natural keys," &c.

Of this there can be no doubt: and, as C is the natural major key and A the natural minor, it follows of course, that, in all major keys the semitones must be the fourth and eighth notes, as they are in the key of C major; and that, in the minor keys, the semitones must be the third and sixth notes, as they are in the natural minor key of A. The above admission by Mr. Jones is of importance, because it completely contradicts what is afterwards said, in another passage, p. 37, which will presently be here inserted, as well as being in direct opposition to the erroneous principles which have sometimes been taught.

And, lastly, Mr. Jones, p. 37, speaking of the chromatic system, says, "The degrees, on which the legitimate semitones are taken, "are those, in which the minor key varies occasionally from itself. "When we descend, in the minor key, from A to A, the degrees "are all natural; but, when we ascend, the tetrachord from E to A "is the same as in the major key, to make the seventh sharp, and "thereby to decide the key." In p. 24, however, speaking of modulation in the minor key, he uses these words: "The funda-"mental harmony has the same relation, as in the major key; and "the accompaniment of the degrees, in descending, is furnished "nearly in the same manner, except that the seventh must always "be sharpened before the close, without which the key would "remain undecided."

Now these passages are, in my opinion, perfectly at variance with each other; and the instances, already referred to, in Handel and Corelli, have decidedly proved, that the seventh in the minor key is not in ascending sharp, but natural. Neither is the seventh in the minor key in descending sharp; for, in the minuet in Handel's

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Overture to Alexander Severus, which is in the key of G minor, there are several descending passages, and in no one instance is F the seventh sharp.

It is certainly true, as asserted in the first passage above, that, "when we descend, in the minor key, from A to A, the degrees are "all natural; because, at no time, does the natural minor key of A receive flats or sharps. If it did, it would immediately cease to be a natural key; and it will be decidedly seen, that descending does not show or make the key minor, but major; for the third note, in that progression, is not a semitone, but a whole tone. This will be evident from a bare inspection of the notes, of which the key of A minor consists, when taken descending, as is here directed, thus:

A——G——F-E——D——C-B——A.

E and B would here plainly be the semitones, when compared with the preceding notes, F and C. But the key, thus placed, exhibits, in its latter part, a model of no key whatever; for it is neither major nor minor.

It is not, however, the fact, as is asserted above by Mr. Jones, that, "when we ascend in a minor key, the tetrachord from E to A "is the same as in the major key, to make the seventh sharp and "thereby to decide the key." The instances in Handel and Corelli, already referred to, completely contradict any such supposition. Were this rule true, it would follow of course, that there could be no such thing as a natural minor key; because, in no succession of the notes, can the semitones naturally fall on the third and seventh notes. Nor is the seventh note, in the natural key of A minor, a semitone, but a whole tone; as the formula of the key of A minor will completely show, where C and F are the semitones:

A——B-C——D——E-F——G——A.

It would also follow, as another consequence, that, in compositions in minor keys, the seventh should always be marked with a sharp; and so must the sixth. Or, if they were ever to be used as natural notes, they ought always on those occasions, to be accompanied with the marks of naturals, as being deviations from the key. But the instances in Handel and Corelli, already referred to, are sufficient to show, that neither the sixth nor seventh are really sharp in the minor key. It is not to be denied, that in Handel's Overture to Orestes, which is in the key of A minor, the second bar is an ascending passage, consisting of the notes A B C D E F G, in which the F

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sharp and G sharp are inserted, instead of the natural notes. But this can only be for the purpose of passing, either into the major key of A, or the minor of F; in both of which C F and G are sharp, as is evident from the following succession of notes, which are the formulas of each:

A major——A——B——C♯-D——E——F♯——G♯-A.
F minor——F♯——G♯-A——B——C♯-D——E——♯F.

Besides this, it is a remarkable circumstance, that, taking the seventh note of the minor, as a sharp, instead of a natural note, will unavoidably lead, either into the major key of the same name, or the minor, one third below the original minor, as will appear from the following table:

A minor——A——B-C——D——E-F——G——A.
A major——A——B——C♯-D——E——F♯——G♯-A.
F minor the 3d below } ——F♯——G♯-A——B——C♯-D——E——F.

D minor——D——E-F——G——A-B♭——C——D.
D major——D——E——F♯-G——A——B——C♯-D.
B minor——B——C♯-D——E——F♯-G——A——B.

G minor——G——A-B♭——C——D-E♭——F——G.
G major——G——A——B-C——D——E——F♯-G.
E minor——E——F♯-G——A——B-C——D——E.

C minor——C——D-E♭——F——G-A♭——B♭——C.
C major——C——D——E-F——G——A——B-C.
A minor——B——B-C——D——E-F——G——A.

F minor——F——G-A♭——B♭——C-D♭——E♭——F.
F major——F——G——A-B♭——C——D——E-F.
D minor——D——E-F——G——A-B♭——C——D.

B minor——B♭C-D♭——E♭——F-G♭——A♭——B♭.
B major——B♭——C——D-E♭——F——G——A-B♭.
G minor——G——A-B♭——C——D-E♭——F——G.

E minor——E——F♭-G——A——B-C——D——E.
E major——E——F♯——G♯-A——B——C♯——D♯-E.
C♯ minor——C♯——D♯-E——F♯——G♯-A——B——C♯.

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When the minor key is produced by flats, taking the natural seventh note, instead of the flat, is exactly equivalent to using the sharp seventh, in other cases, instead of the natural note; as both methods equally advance that seventh note half a note higher.

The foregoing facts are incontrovertible; and the only difference seems to be, that in passing into a major key, by this mode, the natural seventh of the minor key becomes the sharp seventh of the major. But in passing from a minor into another minor, the natural seventh of the original key becomes uniformly the sharp second of the minor key, into which the original minor key passes.—Or, in case the seventh in the original minor key be a flat note, that seventh will be the natural second of the key into which that original passes, without either a flat or a sharp to it. It is also worthy of observation, that the seventh is the seventh note reckoning forwards from the key note, and that the second is the seventh note, reckoning backwards, or from the octave: so that, in either case, it should seem, that the seventh is to be considered as the leading note. That the distances and relations of the notes themselves to each other are frequently so computed, is evident from the structure of many of the chords in thorough bass, particularly that of the second, fourth, and sixth; in which the sixth is a third to the octave, the fourth a fifth to the octave likewise, and the second a seventh to the octave, all reckoning backwards. So that this chord exactly follows the form of the discordant chord, or that of the seventh, and consists of notes, related to the octave in the proportions of 3, 5, and 7. This mode of computation is also recognized by Mr. Jones himself, who, p. 24, estimating the relations in which the sharp seventh of a key may be introduced, for the purpose of passing into another key, says, that it may be introduced, "1 as a major third to D; 2 as a "sharp sixth to A; 3 as a sharp fourth to C below it; 4 as a false" (or minor) "fifth to C above it." In this, it is evident, he restores both upwards and downwards, or ascending and descending in the scale, or, in other words, forwards and backwards, a sufficient justification of the mode here contended for.

But further, this practice of making the seventh of the minor key sharp, would introduce another inevitable absurdity. Mr. Jones, p. 25, has said truly, that "the minor key is denominated from the "third; but in this key the sixth is minor, as well as the third."—Now, if this is the case, and that it is so no one can deny, it is im-

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possible that the seventh can be sharp, as that would be to introduce, between the sixth and seventh, a space, equal to that between three semitones. For supposing, as is the fact in the key of A minor, that the sixth is the natural F; if G the seventh were sharp, there would, in fact, be the two semitones, F sharp and G natural, between them, which is contrary to all rule: besides that it would introduce three semitones, instead of two, into the scale. This is evident from the scale thus regulated.

A——B-C——D——E-F——G♯-A.

Here C F and A would be semitones; and, to use the common and erroneous mode of terming distances tones, it would be a tone and an half from F natural to G sharp.

From what source this erroneous idea, that the seventh of the minor key is sharp, and not natural, was originally derived, it has been found on the present occasion impossible to trace. That it is ill-founded there can be no doubt; and were any additional arguments necessary after what has been and will be stated in the course of this inquiry, it is a circumstance of no small weight, that it is completely contradicted by the system of the ancients.

Pythagoras, in his system or scale, extending from A to a a, (and which is evidently the scale of the minor key of A) gives the succession of notes and intervals thus:

A A.
——tone
G
——tone
F
——semitone, or as he terms it, hemitone, which means just the same
E
——tone
D
——tone
C
——semitone
B
——tone
A

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——tone
G
——tone
F
——semitone
E
——tone
D
——tone
C
——semitone
B
——tone
A.*

Mersennus, in exhibiting the three genera of the ancients, the diatonic, chromatic, and enharmonic scale, gives, as a specimen of the diatonic genus, the scale of A minor, in the characters of modern notation, applying the cliff of G to the third space above the bottom line of the stave: The intervals he gives are exactly those of Pythagoras; and, so far as regards the first octave, which is amply sufficient for the present purpose, from A to A are thus;

A
——tone
G
——tone
F
——semitone
E
——tone
D
——tone
C
——semitone
B
——tone
A.†

Bontempi has also given an exhibition of the ancient diatonic system as applied to the key of A minor, exactly corresponding with that

* Hawkins's History of Music, vol. 1, p. 45. † Ibid, vol. 1, p. 97.

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of Pythagoras.* And there is nothing in the scale, as reformed by Guido, which can in the least degree contradict the assertion, that the seventh is not sharp but natural. From all these circumstances, it is evident that the semitones, or hemitones, as they are called by Pythagoras, are the notes C and F, and that the seventh of the key, viz. the note G. is the natural note, and not the sharp note; as it is but the distance of an whole tone above F, and F is but the space of an half tone above E, and consequently cannot be F sharp. So that the distance from F to G sharp, the sharp seventh thus erroneously contended for would be a tone and an half, as before noticed.

Dr. Miller, in his Institutes of Music, p. 18, says, "In minor or flat "keys, which must be examined only in the descending scale, the "semitones are always the next note below the sixth, and the next "note below the third; and all the other degrees are whole tones."

It is not the fact, that the minor keys must be examined only in the descending scale. The mode of ascertaining the major scale is by computing it ascending, and not descending; and there surely can be no reason why the major key should be ascertained and computed in one way, and the minor key in another, the direct contrary method. Besides, if the minor key is to be computed descending, the whole must be taken backwards, and the octave note must be taken as the key; in which case the whole would exhibit, in the former part, the model not of a minor, but a major key: for the third would be a whole tone, and not a semitone, as is evident from the natural key of A minor, thus reversed:

A——G——F—E——D——C—B——A

Here F is a whole tone, compared with G; and E is the semitone, compared with F. As it stands, the octave or scale is not a model of either the major or minor mode; and to make it a major key, B flat must be taken, instead of B natural. Or if a minor key is wanted, instead of F it must be G sharp; and instead of C natural, C sharp. For, in taking the scale of A forward, it will be found, that the third is minor; and that the third and sixth notes are, without any effort, or the introduction of flats or sharps, the semitones.

The very passage in which Dr. M. says, that in the minor or flat keys, when examined in descending, the semitones are always "the next note below the sixth, and the next note below the third,"

* Hawkins's History of Music, vol. 1, p. 66.

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plainly demonstrates, that it is not the third, but the fourth note, that is the semitone; and shows, for the reason above assigned, that the minor key, as well as the major, must only be examined in ascending; for that either of them, in descending, preserves the necessary form or characteristic.

A little above the former passage, Dr. Miller says, that "the "natural sharp key is C; and the natural flat key is A:" and of this last he gives the scale ascending and descending. In the former, he makes the sixth and seventh sharp, by the introduction of F sharp and G sharp. In the latter, he, by the introduction of a natural, reduces those notes to their natural state.

By the sharp and flat keys, it is evident Dr. M. understands the major and minor keys; but the term is extremely inaccurate, because it is necessary to preserve in each of those keys a certain relative distance between each of the notes, and this may be produced, according to the natural situations of the notes, either by flats or sharps. It is very well known, that a key is not necessarily flat or minor, because the relative distances are preserved by the introduction of flats; for that they are frequently used to produce the major key. For instance, Handel's Overture to Berenice has three flats, A B and E marked at the cliff; and yet it is in the major key of E flat, because G the third is natural, and consequently a whole tone, when compared with F; and the semitone is the fourth note A, which is flat, and consequently only a semitone to G.

Clementi, in his introduction to the art of playing the Piano Forte, p. 12, speaking of the major and minor keys, says, "The first differ- "ence which strikes the eye is, that in the major key, the semitone "lies between the third and fourth, and between the seventh and "eighth, both ascending and descending; whereas, in the minor "key, it lies between the second and third, and between the seventh "and eighth, ascending; but in descending, between the second and "third, and between the fifth and sixth. Authors vary, however, "in regard to the sixth and seventh of the minor mode." And, according to this idea, he has also given the ascending and descending scale in the key of A minor, in which, in the ascending scale, he makes the sixth and seventh sharp, by the introduction of F sharp and G sharp, instead of the natural notes. But, in the descending, he, by the introduction of a natural to each of those notes, reduces them to their natural and original state.

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It is not the fact, that in the major key, the semitones lie between the third and fourth, and the seventh and eighth; but it is the fourth and eighth notes that are the semitones, as is evident from the major scale of C, thus:

C——D——E-F——G——A——B-C.

Every one knows that F and C, the octave, are the semitones. Nor is it true, that, in the minor, the semitone lies between the second and third, and between the fifth and sixth. But it is the third and sixth notes which are the semitones, as plainly appears from the key of A minor, thus:

A——B-C——D——E-F——G——A.

No one is ignorant, that here also C and F are the semitones. It is not the distances or spaces that are the semitones, but the notes themselves. Tone, as has been before observed, means tune or sound; and no sound can be produced by a space or distance.

There can, however, be no variation of any weight, between authors, as to the sixth and seventh of the minor mode, any more than in the major, if the facts, above stated, are duly attended to; and they merit the closest attention, as they are in their nature incontrovertible.

The result of all that has been said above, may here, for the reader's benefit, be reduced into the following very plain conclusions and rules.

The major key divides the octave into two tetrachords, in which the semitone is always the fourth or last note; and, consequently, the semitones are the fourth and eighth notes of the octave; and all the other notes are whole tones. The third note is, therefore, a whole tone; and hence the key receives the denomination of major.

The minor key, in fact, divides the octave into three equal parts; for it consists of two whole tones, and a semitone; two whole tones and a semitone; and two whole tones, thus:

A——B-C——D——E-F——G——A.

The semitones, therefore, are the third and the sixth notes; and, as the third is in this a semitone, instead of a whole tone as it is in the major, it is from this circumstance, that the key receives its appellation of minor. But it is evident, that in both cases of major and minor keys, the keys must be computed in the ascending scale only; for, in the descending, they neither of them retain their necessary form or exhibit their peculiar characteristic of major or minor.

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That the above is the correct idea, as to the minor key, there can surely be no doubt, after the evidence thus produced, amounting to mathematical demonstration; and it is evident it will most probably produce a very great and necessary change in the system and rules of modulation, as at present understood. Adequate endeavours shall, therefore, here be used, to ascertain on what principles the practice of passing from one key to another is founded, and to what limitations it ought to be subject.

In the composition of a melody in the major key of C natural for instance, an author may find it convenient to pass from the D to the major third, F sharp; or from A to the sharp sixth, F sharp; or from C, below, to the sharp fourth, F sharp; or from C above to the minor fifth, below, F sharp. But this can only be done by taking F sharp, instead of F natural, by which method he would pass from the key of C major, which has neither flats nor sharps, to that of G major, in which there is one sharp, namely F; as is evident from the following scale of the key of G major:

G——A——B–C——D——E——F♯–G.

But it is necessary, that this practice of passing from one key to another should, in order to prevent confusion, be limited to some rules; and pains have, therefore, been taken, by an examination of some of Handel's Overtures, to ascertain what those rules were.

In the Overture to Samson, which is in the key of G major, and consequently has one note sharp, and that is F, the other notes, occasionally marked with sharps, are C, G, and D. C sharp leads into the major key of D, to which it is the seventh; G sharp into the major key of A, to which it is also the seventh; and D sharp into that of E major, in which it is also the seventh. Now the key note D is a fifth to the forward original key note G; A is the seventh, below the octave, to the original key note G; and E is the third, below the octave, to that original key. The relative proportions, therefore, to the original key note G, which these keys D A and E exhibit, are 5, 7, 3; or, if differently arranged, 3, 5, 7, which constitute exactly the dissonant chord in thorough bass. The chords, therefore, in thorough bass, must be the rules for ascertaining what keys are admissible.

As a proof that the notes above mentioned lead into the keys there ascribed to them, nothing more is necessary, than to give, as is here done, the formulus of the major keys of D A and E.

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Key of D.....D——E——F♯G——A——B——C♯—D.
A.....A——B——C♯D——E——F♯——G♯—A.
E.....E——F♯——G♯—A——B——C♯——D♯—E.

In the Overture to Esther, which is in B flat major, and consequently has B and E flat, the variations from the original key are A flat, E natural, C sharp, and F sharp. Now A flat leads into B flat minor; E natural into F major, the fifth above; C sharp into D major, the third above the key note B flat; and F sharp into G major, the third below the octave: unless indeed it be conceived, that as F sharp equally occurs in the major key of D, that key is still referred to by F sharp.

These facts are evident from the formulas of the keys of B flat minor, F major, D major, and G major, which are therefore here given:

B flat minor....B♭——C—D♭——E♭——F—G♭——A♭——B♭.
F major ....F——G——A—B♭——C——D——E—F.
D major ....D——E——F♯—G——A——B——C♯—D.
G major ....G——A——B—C——D——E——F♯—G.

The relative proportions here given are 3 and 5, and are consequently those existing, both in the common chord, 3, 5, 8, and the discordant chord, 3, 5, 7, in thorough bass.

In the Overture to Alexander Severus, which is in G minor, and consequently both B and E are flat, the variations from the original key are B natural, E natural, C sharp, and F sharp. Now B natural would lead to C major, the fifth below the original key; E natural to F major, the seventh above; C sharp to D major, the fifth above; F sharp to G major; as is evident from the following scales of those keys:

C——D——E—F——G——A——B—D.
F——G——A—B♭——C——D——E—F.
G——A——B—C——D——E——F♯—G.

And consequently these keys exhibit the proportions of 5 and 7, which are two of those in the discordant chord of 3, 5, 7. It will, however, be found, on experiment, that perhaps all the notes in the octave may, if properly applied, and consistently with the above rules and proportions, be used as transitions from one key into another, provided the same proportions are observed, and that the note, which is employed as the means of passing from the former key, be considered as the seventh of the key, into which the

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melody is to pass. For, in the key of C major, to follow in the first instance the proportions of the common chord 3, 5, 8, if E the third be taken as E sharp, and be made the seventh of the new key, it will lead into F sharp major, thus :

F♯——G♯——A♯—B——C♯——D♯——E♯—F♯

If G the fifth, it will lead into A major, thus :

A——B——C♯—D——E——F♯——G♯—A.

If C, the eighth, into D :

D——E——F♯—G——A——B——C♯—D.

But if the chord, 3, 5, 7, be preferred as the rule, B the seventh will lead into C sharp major :

C♯——D♯——E♯—F♯——G♯——A♯——B♯—C♯.

D, the second, which is also the seventh backward, into E major :

E——F♯——G♯—A——B——C♯——D♯—E.

F, the fourth, which is also the fifth backward, into G major :

G——A——B—C——D — E——F♯—G.

Or A, the sixth, which is also the third backward, into B major :

B——C♯ —— D♯—E——F♯——G♯ — A♯—B.

So that, in the key of C major, if a composer chose to modulate into other keys, he must either determine to take the common chord, 3, 5, 8, as his rule, and in that event pass into the keys of E and G ; or, if he takes the discordant chord, 3, 5, 7, he may may pass into E, G, B ; or reversing those numbers, by using 2, 4, 6, into D, F, A.

TO THE EDITOR.

Sir,

I wish to call the attention of your scientific readers to a fact which appears to me extraordinary, and which is, I believe, yet unexplained. Every singer has experienced the advantage or disadvantage bestowed upon the voice by the buildings in which he sings. In one he will execute with ease, his power will appear to be increased, his tone ameliorated and enriched, although he himself is unconscious of the smallest difference in the manner of his performance. Nor is this all. The most curious part of the phænomenon is, that in one room he will use every effort to produce such an ad-

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justment of his throat as will give a note at the very top of his voice without being able to effect it; in an adjoining apartment he will instantly attain not only the desired pitch with facility, but will reach and sustain even a still higher note with more ease, than he could touch a third lower in the first room. He will experience *something* of this in different parts of the same room, or by directing the voice (as preachers are commonly known to do) to this or that side. Thus it should seem that there is actually some change that has all the effect of an organic change. I have observed the fact for a series of years, and under all circumstances. I am convinced it neither appertains to the height, the shape, materials, or dimensions of buildings. The difference of stuccoed, papered, or painted walls, (the room being in an unfurnished state) is so little as not to be numbered among the efficient causes. I have known all the excellences of a good room to sing in, attend a little disproportioned chamber shaped like a harpsichord or an old-fashioned spinnet. Neither does a flat or curved ceiling produce such an effect as to be very important. I could never remark any considerable variations occasioned by temperature, and with temperature is connected the quantity of moisture suspended in the air: I have, I own, made no positive experiment on this point; but in the same rooms, under the different degrees of the coldest weather, and when they were warmed by large fires, there was no perceptible variation in respect to the power of singing higher, which is the singular phænemenon, because we know that the pitch or altitude of the voice depends altogether on the aperture of the throat being greater or less while the wind is passing. This it is what I dwell upon. It is the resonance of a building that seems to confer sweetness, power, and facility, that mellows and refines the tone, while the addition of furniture, especially carpets and curtains, the numbers of the audience (particularly females, who, in this instance, must pardon my calling them walking draperies) will alter, or almost totally destroy the resonance.

The difference must clearly be sought in the medium by which sound is conveyed. The change therefore, which bestows this faculty of singing higher, should appear to be either in the atmosphere, which first receives the impulse, or otherwise its *conducting power* is increased by some undiscovered properties in the surrounding and more dense objects. In the contrary instance where the singer cannot get up, these unknown properties circumscribe the power.

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The real question then seems to be, what is the nature of the impediment which limits the conducting power of air in one building more than in an another? I will venture to add, that we observe all bodies to vibrate on given notes. I have felt my hat during a concert always vibrate when a particular chord was struck. The wainscoting of rooms will exhibit the same fact. May not this afford some clue to the solution of the difficulty.

I am, Sir,

Your's, &c.

A Singer.

TO THE EDITOR.

Sir,

If the generality of persons who frequent the Italian Opera have been sufficiently interested to enquire out the principles upon which this species of drama is constructed, there is yet a large portion of the public who may not have sought or understood them. I was one of the latter, and happening (about the same time the plan of your work was communicated to me) to light upon a little book* published nearly forty years ago, which appears to me to be written with great taste and judgment, I have taken the pains to abstract its contents, for the instruction of those casual visitors of the King's Theatre, who, like myself, may have wished to acquire correct information without having had very extensive means of obtaining it. The book, I believe, is in few hands.

The music of the Opera is divided into Recitative and Air, and the Recitative is again classed under two denomination—*simple* and *accompanied*.

The simple recitative is appropriated to passages of narration or of dialogue that are devoid of passion or sentiment, and such as by their own nature can never become the subject of musical expression.

* Brown's Letters upon the Poetry and Music of the Italian Opera.

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The ACCOMPANIED RECITATIVE is on the contrary entirely devoted to passion. It was very justly observed, that "passages in which the mind of the speaker is agitated by a rapid succession of various emotions, are incompatible with any particular strain of length of melody;* for that which constitutes such a particular strain is the relation of several parts to one whole. Now it is this whole which the Italians distinguish by the name of *motivo*, which may be translated *strain* or *subject of the air*, and which they conceive to be inconsistent with the brevity and desultory sense of those ejaculations which are the effect of a high degree of agitation. Air they think even inadmissible in those passages, in which, though the emotions be not various, yet the sentences are broken and incoherent. To give an instance: the following speech, though terror

* There are some examples, both English and Italian, within the recollection of the Editor, which may serve to explain more completely, by a reference to musical instances and to living professors, the intentions of the author. The first is of modulation, and is to be seen in a prodigiously fine recitative by *Graun*, upon the subject of the death of our Saviour. It begins "*At once the long-suppressed pain and grief attack his soul.*" The enharmonic changes are eminently striking in their effect, and the whole recitative is impassioned and pathetic in the highest degree. It is set for a bass, and has never been sung in this country, except, we believe, by MR. LACY, at a meeting at Warminster, and at Norwich. Mr. Lacy received the rudiments of his musical education at Bath, under Rauzzini, has since studied in Italy, and is a singer of pre-eminent merit.

The next instance is that of *Handel's* well known "*Deeper and deeper still*," the chef d'œuvre of MR. BRAHAM's declamatory and pathetic manner, and which describes *Jeptha* in the agony of his rash vow. Nothing can exceed the expression both of the composition and of the singer. In the order of musical effects, it ranks, we think, with the finest efforts of MRS. SIDDONS in the drama.

A third and most astonishing specimen of composition and performance was heard in the execution of SIGNOR TRAMEZZANI, during the prison scene of *Sidagero*. Such singular and affecting tones, in imitation of rage and grief, were never surely produced by a human voice.

Last and not least may be quoted the beautiful and energetic song of *Purcell*, "*Let the dreadful engines of eternal will*," as sung by MR. BARTLEMAN. The author of the letters has very truly recited (in a passage not quoted) the extraordinary beauties which appertain to a sudden or an imperceptible change from recitative to air, preceded or not preceded by descriptive symphonies; Purcell's song is a powerful example of these combined perfections, and exceeds in point of pathos, and indeed in passionate enunciation of various kinds, every single composition (not excepting *Mad Bess*) with which we are acquainted. MR. BARTLEMAN has the credit of having rescued this song from oblivion, and the still more exalted merit which attaches to his masterly performance of one of the most difficult things to conceive or execute that we have.——*Editor.*

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be uniformly expressed by the whole of it, seems not at all a subject fit to be comprehended under or expressed by one regular strain:

> "Bring me unto my trial when you will—
> Died he not in his bed?—Where should he die?
> Oh! torture me no more—I will confess.—
> Alive again!—then show me where he is;
> I'll give a thousand pounds to look on him.—
> He hath no eyes;—the dust hath blinded them:—
> Comb down his hair;—look! look! it stands upright,
> Like lime-twigs set to catch my winged soul.
> Give me some drink," &c. *Shakespeare's Henry 6th.*

On such passages, however, the composer bestows his strongest light. It is here that he shows the effect of modulation, in order to characterize the transitions from one emotion to another, and that he employs the "accompaniments to produce such sounds as serve to awake in the audience sensations and emotions similar to those which are supposed to agitate the speaker." Here again another fine distinction is made by the Italians, between the descriptive and the pathetic powers of music. The last are proper to the voice, the former to the orchestra alone. Thus the symphonies which accompany this kind of recitative, besides the general analogy they must have to the immediate sentiments, and even to the character of the speaker, are often particularly descriptive of the place in which he is, or of some other concomitant circumstance which may serve to heighten the effect of the speech itself. Suppose, for example, the scene to be a prison; the symphonies, whilst they accord with the general tenor of the words, will paint, if I may be allowed the expression, the horrors of the dungeon itself. Again, suppose the scene by moon-light, and the general tone of the passion plaintive; the sweetness, the serenity, and even the solitude, nay, the silence of the scene, would make part of the ideas suggested by the symphonies. In this kind of recitative, the singer is, in a more especial manner, left to the dictates of his own feelings and judgments with respect to the measure: he must not indeed reverse the natural prosody of the language, by making short what should be long, or *vice versa*; but he may not only proportionally lengthen the duration of each syllable, but he may give to particular syllables what length he pleases, and precipitate considerably the pronunciation of others, just as he thinks the expression requires.

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Our author next proceeds to the classification of the different kinds of *air* marked by the Italians, and which he is inclined to consider rather as technical in their eyes than as philosophical, although founded on distinctions of the various affections of the mind. After a few observations on the use of *the symphony* in preparing the audience by the enunciation of the subject or *motivo*, to listen with more intelligence and more interest to the song, and after pointing out the beautiful and striking effect which may be produced by the omission of it, where any sudden or violent gust of passion is to be expressed, he gives the following account of the divisions of THE AIR.

ARIA CANTABILE, by pre-eminence so called, as if it alone were song, and indeed it is the only kind of song, which gives the singer an opportunity of displaying at once, and in the highest degree, all his powers, of whatever description they be. The proper objects of this air are sentiments of tenderness. Though this be an expression which always tends to sadness, yet the sadness is of that pleasing kind which the mind loves to indulge. Hence it arises that the ARIA CANTABILE, whilst it is susceptible of great pathos, admits, without prejudice to the expression, of being highly ornamented, for this plain reason—that though the sentiments it expresses are affecting, they are at the same time such as the mind dwells on with pleasure; and it is likewise for this reason, that the subject of the *cantabile* must never border on deep distress, nor approach to violent agitation, both of which are evidently inconsistent with ornament. The motion of this air, though not so solemn as that which belongs to still graver subjects, is very slow, and its constituent notes of consequence proportionally long: I say *constituent notes*, in order to distinguish those which the singer introduces as ornamental from those which constitute the melody itself. These last are in general very few, extremely simple in their march, and so arranged as to allow great latitude to the skill of the singer. The instrumental parts are, in this kind of song, restricted to almost nothing; for, though the accompaniment is of use to the singer, because it supports the voice, yet it ought to be kept so subordinate to the vocal parts, as never, during the song, to become the object of attention. In listening to an air of this description, though the mind is all awake to feeling, yet are the emotions it experiences of that gentle kind which unfit it neither for the contemplation of beauty nor the admiration of art; on the contrary, they serve to dis-

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pose it more effectually for both. Thus many of the noblest faculties of the mind are gratified at once; we judge, we feel, we admire, at the same instant of time.*

ARIA DI PORTAMENTO, a denomination expressive of the carriage (as they call it) of the voice. This kind of air is chiefly composed of long notes, such as the singer can dwell on, and have thereby an opportunity of more effectually displaying the beauties and calling forth the powers of his voice; for the beauty of sound itself, and of voice in particular, as being the finest of all sounds, is held by the Italians to be one of the chief sources of the pleasure we derive from music.† The subjects proper for this air are sentiments of dignity, but calm and undisturbed by passion. She subject of the PORTAMENTO is of a nature too serious and important to admit of that degree of ornament which is essential to the CANTABILE. To illustrate the specific difference of these two classes, I might say, that were Venus to sing, her mode of song would be the CANTABILE; the PORTAMENTO‡ would be that of the queen of gods and men.§

ARIA DI MEZZO CARATTERE is a species of air, which, though expressive neither of the dignity of this last, nor of the pathos of the former, is, however, serious and pleasing. There may be an almost infinite variety of sentiments, very pretty and very interesting, which are not, nevertheless, of sufficient importance to be made the subject either of the CANTABILE or the PORTAMENTO: the ARIA DI MEZZO CARATTERE comprehends all such. From the great variety which this air, of consequence embraces, as well as from the less emphatic nature of the sentiments to which it belongs, its ge-

* The late MR. HARRISON was the most finished singer of his age or country, or perhaps of Europe, in this particular style. Never was there any performance so beautiful, so chaste, so pure, so elegant, so refined, so polished, so *cantabile*, as his.—*Editor.*

† All who have heard MRS. SALMON, and have analyzed her singing critically, will be most sensible of this truth. This Lady's performance is pre-eminently calculated to convey the force of the author's observation.—*Editor.*

‡ This word we have lately heard used by great vocal authorities, to signify the glide from a high to a low, or a low to a high note. Dr. Burney used it in the sense it is applied by Brown, and which we apprehend to be the true meaning—namely, the production and sustentation of pure tone.—*Editor.*

§ Of all the singers we have heard, we should quote SIGNOR TRMEZZANI and MR. BARTLEMAN as the most illustrious instances of success in this particular style.—*Editor.*

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neral expression is not so determined as that of the former classes; yet, with respect to each individual air, the expression is far from being vague or dubious; and though some greater latitude be here granted to the fancy of the composer, nothing is given to his caprice, the sense itself of the words clearly ascertaining, in point both of degree and quality, the expression. The degree ought to be in exact proportion to the placidity or warmth of the sentiment, and its particular cast ought to be regulated by the nature of that passion to which the sentiment is allied, for sentiments are but gentler degrees of passion. Thus this class of airs, whilst it retains its own particular character, may by turns have some affinity with almost all the other classes; but, whilst its latitude is great in respect of variety, its limitations, with regard to degree, are obvious; it may be soothing, but not sad; it may be pleasing, but not elevated; it may be lively, but not gay. The motion of this air is by the Italians termed *andante*, which is the exact medium of musical time between its extremes of slow and quick.

As the vocal part is never supposed here to be so beautiful and interesting as in the higher classes, the orchestra, though it ought never to cover the voice, is not, however, kept in subordination to it; it is not only allowed to play louder, but may be more frequently introduced by itself, and may on the whole contribute more to the general effect of the air. This kind of song is admirably well calculated to give repose and relief to the mind, from the great degree of attention and (with respect to myself, at least, I might say) agitation excited by the higher and more pathetic parts of the piece. They possess the true character which belongs to the subordinate parts of a beautiful whole, as affording a repose, not the effect of a total want of interest, but of an interest which they call forth of a different and more placid kind, which the mind can attend to with more ease, and can enjoy without being exhausted.

Aria parlante—speaking air, is that which, from the nature of its subject, admits neither of long notes in the composition, nor of many ornaments in the execution. The rapidity of the motion of this air is proportioned to the violence of the passion which is expressed by it. This species of air goes sometimes by the name of *aria di nota e parola*, and likewise of *aria agitata*; but these are rather subdivisions of the species, and relate to the different degrees of violence of the passion expressed. It may be said to take up expres-

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sion just where the *aria di mezzo carattere* leaves it. Some airs of this last class, of the liveliest cast, may approach indeed so near to some of the *parlante* of the least agitated kind, that it might perhaps be difficult to say to which class they belonged; but, as soon as the expression begins to be in any degree impetuous, the distinction is evident; as the degree of passion to be expressed increases, the air assumes the name of *aria agitata, aria di strepito, aria infuriata.* Expressions of fear, of joy, of grief, of rage, when at all impetuous, to their highest and most frantic degrees, are all comprehended under the various subdivisions of the class. Their rhythm has its peculiar province, the effect of this kind of airs depending, perhaps, chiefly on its powers. The instrumental parts are here likewise of great efficacy, particularly in the expression of the more violent passions, giving, by the addition of a great body of sound, and by the distinctness and rapidity of their execution, a force and energy to the whole, which could never be the effect of the voice alone, however flexible, however powerful. Rousseau, somewhere in his works, makes a very ingenious observation, the truth of which the Italian composers seem evidently to have felt, that, as violent passion has a tendency to choak the voice, so, in the expression of it by musical sounds, a *roulade*, which is a regular succession of notes up or down, or both, rapidly pronounced on one vowel, has often a more powerful effect than distinct articulation: such passages are sometimes introduced into airs of this kind.

Aria di bravura—Aria di agilita, is that which is composed *chiefly*, indeed too often, *merely* to indulge the singer in the display of certain powers in the execution, particularly extraordinary agility or compass of voice. Though this kind of air may be sometimes introduced with some effect, and without any great violation of propriety, yet, in general, the means are here confounded with the end. Dexterity (if I may be allowed the expression) and artifice, instead of serving as the instruments, being made the object of the work.—Such are the airs which with us we so frequently observe sung to ears erect and gaping mouths, whilst the heart, in honest apathy, is carrying on its mere animal function: and of this kind, indeed, are all the attempts in the different arts, to substitute what is difficult or novel for what is beautiful and natural. Where there has ever been a genuine taste for any of the arts, this aptness to admire what is new and difficult, is one of the first symptoms of the decline of that taste."

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Thus it is, Sir, that this very elegant and judicious critic has arranged the several species of composition which we find in an opera. He concludes his work however by the addition of a kind which he says he ventures to call *airs of imitation*, by which he modestly indicates that he considers the other distinctions to belong to the Italians, but that this is his own. Nothing however can be more just, as your readers will admit, when they find that he quotes the air of "*Hush ye pretty warbling choir*," in Handel's Acis and Galatea, as the example. To introduce this description, he images the resemblances and analogies which a pregnant fancy suggests, between the powers of music and the appearances of nature; in the example, he says, "there is no comparison made; the imitative part is only suggested by the sense, and the composer has taken the hint in adapting the music to it, and has indeed done it with the utmost propriety as well as ingenuity. It is plain, in this air, that if the imitation of any thing is to be at all attempted, it must be that of the warbling choir; and it is as plain, that the passionate expression of the speaker has not even the most distant relation to the singing of birds; to have set the voice a singing, in imitation of the birds, or, whilst the voice sang the passionate part, to have made the birds sing either in unison or direct harmony with the voice, would have been each equally absurd. It would seem, indeed, at first sight, almost impossible to reconcile two things so different; yet this great genius, by confining each part to its proper province, has so artfully managed the composition, that, whilst the vocal most feelingly speaks the passion, a little flageolet from the orchestra carries on, throughout, the delightful warbling of the choir, and though perfectly different in sound, melody, and rhythm, from the notes sung by the voice, instead of distracting the attention from it or confounding the expression, it serves to add new beauty and grace to the effect; just as we may conceive a naked figure so veiled with some light and transparent vestment floating to the wind, as at once completely to reveal the figure, and by its undulating folds add new charms both to the motion and the form." Such were the characteristic distinctions which governed the poetry and the music of the last century, when persons the most eminent in both sciences may be truly said to have flourished. What additions the improvements of more modern art may have brought to the stock of knowledge some of your readers better versed in such matters may perhaps be induced to inform us. Mr.

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Brown's lines of criticism seem to be drawn from nature as exemplified in the passions and sentiments of men. So far as they go, they are immutable, and are therefore applicable to all times and to all countries. I shall be most happy if this abstract should elicit any relation of the further progress of science in later days.

I am, Sir, your's,

UN DILETTANTE.

TO THE EDITOR.

SIR,

THE character of a nation has been thought to be influenced in no small degree by its amusements. In the present age, when music ranks next to literature itself among the national pursuits, and when SINGING is so prominent a feature among the pleasures of domestic life, it appears to be an object worthy of the science, to aim at the conservation of the great foundations of our national taste, and to establish, if practicable, upon something approaching to philosophical principles, A SCHOOL OF OUR OWN. For a long period English music, properly so called, has almost disappeared. At this time it would be difficult to describe the compositions of our countrymen.—For although the simple grandeur, the pure and nervous cast of sentiment which appear to me to constitute the original characteristics of English writing and of English execution, are not absolutely obliterated, they are lapsing fast into the fascinating languor and delightful facility of Italian art. I cannot help thinking we are arrived at a pitch of acquirement that enables us to compare and class the materials we have been so long amassing. We ought at least to begin the work of arrangement, to support by our natural strength the delicacy of our exotic elegance, and to diversify and adorn with the collected graces of foreign study, the severer virtues of native growth. We have no other defence against the arts of Italy, who is now alluring our musicians into an alliance which can hardly fail to terminate in the extinction of the name of English music, and in our annexation to the musical conquests of that

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country, which enslaves, as her Capua did the army of the Carthaginian, by voluptuous insinuation. A friend of mine was conversing upon the subject with **** *****, a public singer of great eminence, and he happened to say that he believed the philosophy of singing was very little understood; the phrase seemed so perfectly unintelligible and so perfectly ridiculous, that good breeding alone restrained this really accomplished woman from laughing in his face. I have, however, long conceived that something like an essay towards founding a school of English singing might be successfully made. The fact of the pleasure which singing affords being entirely effected by means of *tone*, and a notion that language could not possibly convey any distinct idea of tone, for a long time deterred me from prosecuting the attempt. This, though a difficulty of apparent magnitude, will not be found so important as it seems. It is indeed true that the effects of singing depend much upon tone.—But it does not follow that tone is of but one kind. Nor is it necessary to discuss the question further than to instruct the student to obtain it pure. No other definition is required for a work of this kind. Nature and the master (without whom let no one hope to become a singer) and an attentive remembrance and imitation of those tones of every individual voice that produce good effects, must do the rest.

Amongst all the private singers I have heard, I do not remember one, who did not obviously study upon a model. Such a course indeed is to be expected. But commonly, the ear is seduced by the striking and prominent parts of what we hear, and these are too often the defects of a public singer. A combination of nothing but defects may sometimes be found in one imitator if he happens to possess the talent in a great degree. For errors of this description there is at present no remedy, because there are no principles. The art is purely mimetic. It may perhaps be asserted that there exist at this moment an English school and an Italian school in this country. There is I grant much talk about both; but I have rarely heard or conversed with a public singer or master who could do more than produce an effect; the cause is always variously attributed. If this be true there is no school; the elements of instruction are incomplete and almost confined to the mechanical formation of the voice, and the system of progression is uncertain. Consequently there is no school. There is indeed a jargon of terms, a mixture of Italian and English methods, but after all, these go little further than the tech-

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nical parts of the art. "When you can do that" said a celebrated and I believe a very honest teacher of public singers, as he presented a single page of Solfeggi, "I can teach you no more." But how, Sir, will this teach me to sing songs? "Hearing the best singers must do that for you," was the answer.

I do not mean to assert, that a singer may be made by reading. Every one who is acquainted with works of criticism and taste is however sufficiently aware of their utility. They open the student's eyes. They point out to him the sources of beauty, they are *digests of the principles of art.* In a word, they teach us to think. I may shelter myself under the weighty authority of Dr. Burney, when I say that the class of persons to whom I allude are much in want of such a stimulus. The members of the profession commonly speaking are too intensely employed in the mechanical exercise of their art, and not unfrequently too remissly educated to be able to draw rules from observation, to extract a system from the works of artists, or to distinguish and arrange the emotions and sentiments of the mind that so greatly contribute to vocal excellence, and constitute the immutable principles of the science. Amateurs are almost to a man the followers of a master. Hence a name is the customary apology for a defect, and it is sometimes no easy matter to outweigh such an authority. Errors are stamped at the mint of prescription and become current. And what can counterbalance the opinion of Mr. A. or Mr. B. or Mr. C. "who has stood the test of public approbation as the first singer of the metropolis for years?" In two words, *established principles;* what this "test of public approbation" really is, an anecdote will, perhaps, help to elucidate. I was standing by a friend in the aisle of a church where Bartleman was singing "*Shall I in Mamre's fertile plains.*"—A gentleman upon whose judgment universal deference awaited, came up;—"he sings very finely," said my friend! "O! *Tears such as tender fathers shed,*" replied the critic with authority, "nobody, Sir, can sing it like him," and on he passed to enlighten the next circle he condescended to join. The truth is, that the higher classes who very much support the public concerts in London, may be said not to think at all upon the subject. It is "all divine or all execrable" as their musical connections (principally the master by whom they are taught or who directs their private music) may dictate. From this tribunal there is now scarcely any chance of successful appeal.

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HANDEL, though not strictly speaking an English composer* has always been the first and most continual object of English admiration. It is impossible that his works should absolutely cease to be performed in England. But his popularity is fast ebbing away and the higher classes are almost universally devoted to Italian music.—The reasons appear intimately connected with the subject of this essay. Handel was a composer of great majesty aud strength; even his elegance partakes of sublimity. His style is the great, and is simple in the degree which contributes most to this end. From a singer he requires more legitimate and genuine expression than any other master. In the hands of a common performer Handel's best pieces are heavy and fatiguing; when we hear them from one who is alive to his subject and whose expression is at all equal to the task, they awaken the noblest and best feelings of humanity. They produce in us a reverential awe for the power which they celebrate while they elevate the soul into adoration and thanksgiving. But, alas! these sensations are now hardly ever felt; that dignified simplicity of manner and that pure elocution that "spoke so sweetly and so well," the finest accordance of sentiment and of sound are almost gone. Let us endeavour to ascertain the causes. It is admitted universally that one of the strongest impulses to pleasure is novelty. To this feeling perhaps may be traced the mental preparation which is now leading or has led to an entire change of musical opinion in this country. The managers of public music used not to be sufficiently attentive to variety in selection; not content with confining the bill of fare to Handel, they kept to particular songs, and I think I am warranted in saying, that while certain portions of his works have been performed night after night, much of very glorious composition is almost unknown. Satiety palled the appetite. Education has advanced hand-in-hand with the fine arts; the modern languages are now every where taught and understood. In every family

* He not only laid the foundation (said a writer about 50 years ago) but lived long enough to complete it. So that the English music may with justness be called Handel's music, and every musician the son of Handel, for whatever delicacies or improvements have been made by them, they are all owing to and took their rise from a perusal of his works. What had we to boast of before he settled in England and new modelled our music? Nothing but some good church music. He has joined the fullness and majesty of the German music, the delicacy and elegance of the Italian, to the solidity of the English, constituting in the end a style of magnificence superior to any other nation.—*Potter on Music, &c.*

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of tolerable breeding Italian is thought indispensible; there is no longer that bar to Italian music—the ignorance of the language. Not to understand Italian and not to sing Italian music are now something allied to the disgrace of a defective education. Pride is therefore become a powerful advocate for the foreigner. The power of escaping the nice observation of English critics upon pronunciation, which the Italian language affords to professional singers, must not be overlooked; there is no judgment for them to dread in this respect, since, even at the opera, the performers are often known to use a provincial dialect without censure and almost without discovery. It also happens that the expression of Italian singing is not required by the English themselves to be so precise and absolute as the expression of their own words. It may be very easily imagined that the *vocal* expression of a passage may be agreeable in a language with which we are not thoroughly conversant, although we do not perceive that it is not the genuine and exact expression, which we should not fail to do were it in our own tongue. Hence Italian singing does not ask for an English audience, the same nice finish which in English singing we cannot dispense with. We are apt too to consider what we do not entirely comprehend to be idiomatic and peculiar. And we are certainly much more easily satisfied with Italian than with English expression. Though these causes may appear somewhat subtle and remote, they have, I am persuaded, a very powerful operation; I shall now proceed to others which arise more immediately from the nature of the compositions of our English favorite and of Italian music.

A certain portion of terror frequently mixes itself with emotions of the sublime. In music this is principally effected by association. When we hear and feel "*I know that my Redeemer liveth*," "*the trumpet shall sound*," or any song of a like cast, the ideas of death, resurrection and judgment fill all the mind. We cannot dwell without strong emotion upon such subjects; the sensation produced is too sublime and too awful, and when it is passed away, we are not solicitous to recal it, but at certain and solemn occasions. Such are the genuine effects of Handel; I have already remarked that even his lighter compositions partake of grandeur. In his Acis and Galatea, in despite of music so exquisitely beautiful, descriptive, original, and impassioned, the mind is strained beyond its common pitch, and we are not affected by the tenderness of the lovers, in the same

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manner, or in the same degree as we are by the amatory compositions of the Italian masters. In the story itself love is mingled with apprehension, and pathos with ideas of the bulk, the ferocity, the strength, the hideous figure and the rage of Polypheme. These serve to give the mind a contrary determination and prevent it from sinking into that delicious languor, which is the sovereign art of the Italian school to produce.

The genius of the Italian language, of its poetry and its music, is principally calculated to excite the gentler passions. The frequent recurrence of soft syllables, the sweetness of the passages, and the lubricity with which a true Italian singer glides through melody, melt us at once into a dream of pity or of love.* Thus then we see that the passions which most agreeably bias and affect the mind, are all on the side of Italy. If it should be urged that only one master is adduced against the whole Italian school, I reply that I have selected the man to whom the English are most devoted, and in truth, the only one, nationally speaking, who is extensively known to the British public. The works of early English composers, Purcell, Croft, Blow, Green, Boyce, and Arne, though high in the estimation of sound taste, are now seldom heard. Their style, with an exception perhaps in favour of the last master, is considered obsolete. It certainly lacks the improvements of modern art and modern taste, while the reasons produced against Handel, bear still more strongly upon these really English writers. It appears to me that so far as appertains to composition, the Germans have already effected for themselves what I propose to the English. They have blended and incorporated with the happiest success the sweetness, the tenderness, and the variety of Italian melody, with the strong and natural character of German music. Haydn and Mozart rank in the very highest order of genius; and so truly do their notions of expression accord with their own, that we may assert no composers have treated

* All the pre-eminent singers, who of late years have appeared in London, are either foreigners, or if natives, have received the last polish in the school of Italy, and generally speaking, have made the Opera-house the scene of their most exquisite performances. Such has been the fact with regard to Storace, Braham, and the most perfect and astonishing of all English singers, THE BILLINGTON herself. For though they all have been engaged at the theatres, concerts, and oratorios of the kingdom, yet the most exalted demonstrations of their powers have been given at the opera, and for the best reason in the world—because at no other place probably could they be so well sustained and so ably judged.

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the expression of most peculiar subjects with such eminent propriety. It is of little importance, I think, whether they wrote to the words or whether the words were written to their music in particular works. No Englishman could desire or conceive a more exquisite consent between sound and sense than is to be found in the writings of both these composers. *The Creation* of Haydn contains some most singular imitations, and although not comparable for grandeur, simplicity, and solemnity, and indeed not comparable at all with *The Messiah* of Handel, which is addressed to a totally different class of thoughts and perceptions, it is nevertheless full of beauty, tenderness, and grace. I do not mean to draw a parellel between these great works of great men, but rather to contrast them, because they are really of a totally opposite nature, and because they ought never to be considered together as objects of comparison. Their beauties are as distinct and different as the poetry of the Paradise Lost, and of the Seasons, to which, in point of style, they bear perhaps some analogy. *The Creation* of Haydn then, if it seldom rises into magnificence, is full of elegance and invention, nor can I point out a single weak or uninteresting melody. Joy, gratitude, benevolence, and love, are expressed with as much purity and as much extacy by Haydn in *The Creation*, as are the sublime emotions which inspire all the hopes and the terrors of religion, all the blessing and honor and glory and power we assign to the great Creator and Preserver of mankind, in *The Messiah* by Handel.

The canzonettes of Haydn, and the airs of Mozart, while they do not aspire to the same elevated place, are nevertheless as perfect in themselves, as beautiful, and in some instances they afford most striking and peculiar examples of extraordinary felicity. I cannot forbear to particularize some of them. From Mozart, the sweet and persuasive melody set to the words "*A prey to tender anguish*," and the still more exquisite "*Qui sdegno*" adapted to the lines beginning "*Dear shade of bliss*" will be sufficient, and we may surely quote from Haydn those of "*Fidelity*," "*My mother bids me bind my hair*," and "*She never told her love*," as unrivalled models of the finest possible adaptation of sound to sense.

I am convinced that the praise of the Italian over the English as a musical language, is exaggerated. I would be understood only to say, that it is exaggerated. The excellence of a language in this respect lies in its general open pronunciation, in the assimilation of

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one sound to another, and in its being free from syllables which generate a guttural or nasal tone. This branch of the subject has been so ably discussed by Dr. Burney, in the 1st chap. of his 4th vol. of the History of Music, as almost to preclude further comment.* He certainly proves that the Italian language does possess a vocal superiority over our own; but the distance is by no means sufficiently remote to discourage us. The difference seems principally to subsist in the recurrence of our consonants and in the general hissing effect. The Doctor seems not to have given the excellencies of the English, or the defects of the Italian, an adequate representation.—There is in almost all the Italian singing we ever heard, an apparent lisp, which, together with the mode of diminishing the abrupt effect of distant intervals, bestows an air of effeminacy, and very much abates the magnificence to our ears. The sound dialect of a metropolitan would go far to reduce the value of the Italian open vowels in the comparison; but there is still the most important circumstance behind. If singing be contrived for the express purpose of combining sentiment with sound; if the power of imagination and language and of the mind's association be considered—how infinitely does our poetry exceed theirs; where shall we find the flow, the strength, and the majesty of our own writers? No; the Italian must be allowed to possess an advantage, but it is in sound only; and while singing is the union of the two principles, the noblest attribute belongs to the poetry of our own country.

* It is generally allowed that the French language is nasal, the German guttural, and the English sibilating and loaded with consonants and nasal syllables ending with ng, and other harsh and mute terminations. We have indeed filed off the Saxon roughness in words where gh occur—as, cough, trough, laugh, plough, through, eight, sight, fright, enough, &c. which used to be pronounced in the Teutonic manner, and which are still guttural words in Scotland and some parts of England. But, besides the obstructions which the voice meets with in its passage from clashing consonants in the middle of words, we have a greater number of terms that end with absolute, mute, and abrupt consonants, than either the French or Germans; such are those which terminate in b, d, g, k, or hard c, p, and t; and it is not easy to defend our language from the hissing of which it is accused by foreigners, on account of the frequent use of the letter s at the end of words, and the greater number of words which terminate with a double s. If our alphabet be critically examined, in order to discover the effect which each letter has upon the voice in singing, it will be found that peculiar letters, as well as combinations of letters, have peculiar vices and tendencies to impede or corrupt musical sounds, both in their formation and passage; that f admits only of a whisper, for though regarded as a semivowel on account of its allowing us to breathe after it has been pronounced,

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Our first desideratum then is a Composer, who, to the resources of his proper science, may add a knowledge of the powers of our language, and possess a genius able to recall and fix the national taste. There are models enough, from which we need not despair of drawing the true principles of execution.

I can but consider that the genius of the English is averse to opera. Who is ever interested in the story of Italian dramas? The public require them merely as vehicles of music. The recitatives are heard with absolute disgust by three-fourths, or even a much greater proportion of the audience. The true opera upon the English stage may fairly be said to be no more. The great powers of Dr. Arne were inadequate to support musical tragedy against the common sense of the nation.*

The encouragements to an undertaking of the nature I propose are not small. Some establishments in favour of English music are on foot which have considerable weight. The public have of late been attracted very much by glees, the works of English composers, and Dr. Callcott has been the author of some songs which combine much of the enchantment of Italian music, with the strength and dignity of a genuine English expression.† Indeed these very songs I should

without altering the form of the mouth, yet, as Dr. Holder has well observed, it is one thing to breathe and another thing to vocalize that breath. M, n, and ng, likewise allow us to breathe; but as it is only nasal breath, the sound we are able to emit is snuffling and impure. S and its substitute, soft c, are hissing; v and z afford only a jarring buzz, by the vibration of the teeth and under lip, like that of a wasp or bee; th cannot be uttered without a lisp; and the Saxo-Norman syllables, ble, cle, fle, gle, ple, tle, are all unmusical and of difficult utterance.

* We see in the present offspring of the illegitimate connexion between music and comedy, a sickly race, gifted with none of the faculties and totally deprived of the inheritance of its English parent. It is so frequent to read in criticisms upon operas, "that the dialogue was a mere pin to hang some excellent music upon," that we are manifestly become indifferent to the story, the incident, or the language of such compositions. This sort of entertainment has of late years been only regarded in the light of a performance, something above a pantomime. Indeed almost all the more recent operas have obtained their support from magnificent scenery, processions, and decorations, as much as from their music. This seems to prove how completely they are against the genius of our dramatic exhibitions.

† The change which seems to have taken place in the opinions of composers, with regard to what passages are best adapted to bass voices, is remarkable, Handel's best songs, even when magnificent, are confined to stiff passages or mechanical divisions. Haydn has given to the bass the most important character in the oratorio of the Creation. The recitative and songs of Raphael contain every thing that can display a singer's powers.—

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hold up as a model for our masters who may write to the English nation. A General makes an army, and it would be my first object to inspire a composer with just ideas of what is expected at his hands. To command the feelings of his auditors, he must in some degree go along with them. He must sacrifice some of his prejudices, even though they should be founded upon science.* "To beguile the time he must look like the time."

If I seem to differ from myself in wishing to introduce a new style of writing, while I profess to be anxious to preserve our old masters, I must in my own defence say, that my distinct and definite object is the preservation of the strength and majesty of our national musical character. As the basis of a school of our own, novelty is not more necessary merely as novelty and as food for the delicate and changeful appetite of the public, than for the introduction of new passages and new modes of expression, which mark the progress of invention and of taste. It is come to a plain and simple alternative. We must either adopt the style and the manner of Italy and Germany, both in composition and in execution, or we must be governed by laws of our own. How much of feeling, purely national, there may be in these remarks, (which I offer as preparatory only to a detail of some of the *Elements of Vocal Science*,) and how far it is practicable to collect and to unite the several parts of vocal institution which are scattered abroad, and have now scarcely more than a traditionary existence, the world of science may perhaps hereafter have opportunity to determine.

The humble hope of lending some aid towards a work which I think (as far as art can be considered to be entitled to partake of so eminent a distinction,) may be held to be a national object, is the apology I make to the public for thus obtruding upon their notice the observations of TIMOTHEUS.

In this same path Dr. Callcott has very successfully walked, and his songs for a bass and the bass parts of his glees are truly elegant and expressive. Nor must Dr. Crotch be omitted;—who has listened to his "*Methinks I hear the full celestial choir*," without admiration?—PALESTINE can yet scarcely be said to have been heard at all. Why is this?

* Whoever would reform a nation, supposing a bad taste to prevail in it, will not accomplish his purpose by going directly against the stream of their prejudices. Men's minds must be formed to receive what is new to them. Reformation is a work of time. A national taste, however wrong it may be, cannot be totally changed at once, we must yield a little to the prepossession which has taken hold on the mind, and we may then bring people to adopt what would offend them if endeavoured to be introduced by violence.—*Sir Joshua Reynolds.*

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CATALOGUE RAISONNEE OF MARCELLO'S WORKS.

THE critical examination of the works of MARCELLO* that follows, is the production of a Gentleman now no more, whose name would at once stamp the impress of taste upon any observations he thought worthy committing to paper. For the opportunity afforded us of giving it to the public we are under obligation to a friend of the deceased.

PSALM 1. "*Beato l'uom—Blessed is the Man*—for two voices, Alto e Basso—the first movement resembles in the beginning of its subject, the canon of "Non Nobis Domine."

The Alto Solo "*Egli sara qual arbore*" is very beautiful, in a style of the most elegant simplicity. "*Ma le scrade de gli empi*" with its Canto Fermo in semibreves and descending running accompaniment, finely imagined, and the latter adapted with singular effect, to the expression of the words, "*Periscano dileguanti.*"

PSALM 2. "*L'onde cotante fremito?*"—"*Why do the heathen so furiously rage together?*" for two voices, Alto e Basso. The first movement is fine, the motion of the Bass is expressive of rage and disturbance. The next, "*Rompiamo diceno, rompiamo i vincoli*" is composed with great spirit and effect. The largo movement "*Ei colli spaventoso,*" is sublime, and the expression of "*Li renderà qual un immobil pietra.*" admirable. The conclusion, "*Quando, e in breve,*" elegant, affecting, and pious.

PSALM 3. "*Dio perche,*" *Lord how they are increased that trouble me*—for two voices, Canto e Alto. The Canto solo "*Gia di miei preci,*" is very elegant, and the following movement "*Mi lascio,*" happily and beautifully expressed, followed by a spirited, excellent movement, "*E vengan pur.*"

PSALM 4. "*Nel invocarti o mio Signor*"—"*Hear me when I call*"

* BENEDETTO MARCELLO, a native of Venice, was born in 1680, and descended from the most illustrious families. Though a dillettante, no contemporary professor was more reverenced for musical science. On account of the boldness of his ideas, he has been called the Pindar of Musicians. A general enthusiastic admiration of his compositions was excited by the Fifty Psalms published by him in eight folio volumes. He died in 1729—*Preface to Latrobe's Selections, vol.* 2.

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for two voices, Canto e Alto. This is inferior to the preceding Psalms. "*Dormo sonni securi*" is a beautiful movement, and the following one which concludes the psalm, "*Perche troppo ho nel cor*" very good.

PSALM 5. "*Le voci querule del labbro supplice*"—"*Ponder my words, O Lord*"—for two voices, Alto e Basso. The first movement is composed in a pious and ecclesiastical style, the bass flowing on with a regular and uninterrupted motion, and the voices holding out in long notes of grave counterpoint. The presto, "*Che della vindice tua giusta collera*" has great spirit and effect. The presto likewise, "*Siani lor precipizio*" is good.

PSALM 6. "*Signior quando arde il foco del giusto tuo furor*"—"*O Lord, rebuke me not in thine indignation,*"—for two voices, Alto e Basso. Almost the whole of this psalm is good, and parts very fine. The largo, "*Oh quel crudel rimorso*" is pathetic and beautiful. The presto, "*Non puo che preda fatto di morte*" very fine. The following Andante, "*Dal lungo sospirar*" elegant and pathetic at the same time; and the last movement, "*Dalto rossor di torbido i miei nemici s'empiano*" fine in all respects! both for composition and expression. Two subjects of very different kinds, but both well adapted to the sentiment of defiance and scorn expressed by the words, are regularly interchanged in a masterly style, without pedantry, and with great spirit and effect.

PSALM 7. "*Or che m'assale da ogni lato*"—"*O Lord my God in thee have I put my trust*"—for two voices, Canto e Basso. The first movement is full of spirit, resolution, and confidence in God.—The second, "*Deh tu mi salva*" of pious supplication.—The third, "*Se m'abbandoni*" simple, elegant, and pathetic in the beginning, and of the most forcible and spirited expression in the end. "*Per un opra al tuo nome si glorioso*" is truly and magnificently sublime. The idea of the Almighty Judge seated on his throne of eternal justice, "*sul alto tribunal*" has never, to my knowledge, been so finely expressed in music. After several other good movements, the psalm concludes with a very beautiful one, piously festive—"*Canterò salmi e cantici.*"

PSALM 8. "*O di che lodi*"—"*O Lord our governor*",—Alto solo, very beautiful! It appears clearly by the prefaces of Marcello, prefixed to the psalms, that so great a master of harmony, and so profoundly learned in the art of modulation, yet he preferred the effect of a single voice or many voices in unison accompanied by an instru-

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ment. This may be seen particularly in the preface to the first volume, where he attributes the astonishing effects produced by vocal music in ancient times, chiefly to singing in unison. Experience cannot be contradicted, but at the same time I cannot help considering modulation as an agent, *at least as powerful* in the production of expression as melody, even if melody hath the advantage, which is seldom the case, of a fine voice or instrument, great skill and feeling. For my own part I experienced a very different effect from the 5000 children (I think that was the number) singing in unison under the dome of St. Paul's, and the thousand performers vocal and instrumental in Westminster Abbey, at the commemoration of Handel, joining in his divine harmonies. Even moderate voices or instruments, singing or playing in harmony, in time and in tune, appear to me preferable, and to have more effect than much better performing Solos.

The directions which Marcello gives in that preface (which contains much learning and good sense) for the execution of his psalms, are deserving attention. "Ma venendo al esecuzione dei salmi, questa dovrà essere *puntuale*, e senza *ornamenti d'arbitrio particolarmente* nel *concertato*, con riflesso che si cantano a Dio cose divine, le quali piu che con artifizio di vagante voce, convengono esprimersi colla compunzione, ed affetto di cuore rassegnato e divoto. Non se ricerca per tanto se non che siano da virtuosi musici con giusta misura di tempo, con aggiustato portamento di voce, e con *chiarezza di pronuncia ben articolarte le parole*, ben intuonato la musica (coll' accompagnamento nel ripieno piu che si possa numeroso, ma proporzionato di varij bassi per supplire in un certo modo agli antichi stromenti) perche ne possa indi derivare quel' affetto migliore per lo consequimenti del quale fu travagliato." By this may be seen, what he expresses more precisely in another place, that his intention was that in the tutti, the parts, whatever they were, should be doubled. I wish his directions for articulation were more generally attended to, without it the principal part of the effect of vocal music is lost. Our English singers are eminently deficient in this important requisite of their art, and besides alter the sound of the vowels to accommodate them to their bad intonation. Mrs. Bates was an illustrious exception to this criticism, and had the finest and clearest articulation, without pedantry or affectation, I ever heard; it really might be compared to that of the inimitable Garrick on the stage.

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It is now time to return to the 8th Psalm.—The first movement is pious, simple, and very elegant. "*Che cosa e l'uomo*" is even superior. "*Al suo piede*" very fine, and in a different and bolder style.

PSALM 9. "*Quanto di spirito abbiam nel petto accolto*"—*I will give thanks unto thee O Lord*"—This Psalm by the Jews, in the Septuagint, and in our version, is divided into two; the tenth psalm, "*Why standest thou so far off O Lord*" beginning at the 21st verse. For three voices, Alto, Tenore e Basso. The first movement is good—clear, pleasing harmony and a flowing, agreeable melody. "*Col grido sol del suo tremendo sdegno*" singular, truly original, and expressed with great effect; particularly "*Tu son nei tempi andati*" by the bass rising diatonically in six semibreves, *and* "*In sempiterno oblio*" the phrase in each part sinking into semibreves.—The following movement "*I dardi á lor mancarono*" is one of the finest in the collection. The spirit of the whole, and the sublime expression of—

"*E le lor superbissime,*
Muraglie inespugnabili,
Da la tua man terribile,
Scosse si diroccarono,"

admirable and inimitable. The modulation at the beginning is grand and simple. In "*Scosse si diroccarono*" it runs through almost all the keys. The next movement "*Rimembranza di loro*" forms a fine contrast. No expression can be juster nor of more effect, than "*E perita e restata e sepolta.*" This is followed by "*Ei sul immobil base di sovrana ragion fonda il suo trono*" of the grandest sublimity! The Breves, Semibreves, and Minims which form this "*Base*" have built it indeed on an eternal foundation. "*Egli e l'asilo*" an elegant Alto Solo, as usual. "*Grand Dio periscano*" is a very good movement. Marcello says in his preface to the first Vol. "*Ne si e giudicato in tutto disconuenirsi l'esprimere l'enfasi misterioso del quale il Santi Profeta si e tallora servito per significare gli impeti spaventevoli della divina giustizia, con alcuni strani ricerati modi, e madrigalesche diaton-chromatiche modulazioni* appogiate sopra l'accordo equivico pero *ed imperfetto de' nostri arteficiali stromenti, & particolarmente de' cembali.* There are to be found in this admirable composer some abrupt modulations, which perhaps a rigorous contrapuntist might not allow, but which may surely be allowed to his genius. In this psalm there are instances of very harsh transitions to

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very remote harmonies; particularly in the movements "*E le nemiche a noi*," and "*O bocca sol ripiena di bestemmie.*" "*Cosi sara*"—extremely fine! The subject of "*Cosi sara*" expresses absolute power and firm establishment.—It is exactly like that of Handel "*The Lord gave the word*"—this is continued for twenty bars in the Alto in breves, semi-breves, and minims. The Bass in the second bar leads off a new subject, "*Dio regnera in eterno*," which is taken up by the tenor in the fifth bar, but not carried through. There is another short strain, rather than subject, begun by the bass at the twelfth bar and imitated by the other parts. "*Eterno regnera*"—at the 21st bar the Tenor takes the first subject "*Cosi sara*" a third below the lead of the Alto, after three bars the Bass takes it, then the Tenor, and it concludes, as it began, with the Alto.

PSALM 10. "*Mentre io tutta riponga*
In Dio la mia speranza."

In our version 11th "In the Lord put I my trust"—For four voices, Canto, Alto, Tenore, e Basso. The first movement, "*Come augel*" is very pleasing.—In the recitative "*Che resta a mi si chiede*" a liberty is taken in the modulation, which I do not understand; from E♭ with $\frac{6}{4}$, the bass descends a whole tone to C♯ with $\frac{6}{5}$; so that the fundamental Bass moves from F natural with $\frac{6}{5}$ to A with 3 sharps, that is, from the key of B♭ at once to that of A with a major third, or at least to that of D with a major third.

PSALM 11. "*Signor tu dammi aita*"—"*Help me Lord*"—for two voices Due Alti. The air of the first movement is flowing and agreeable. "*Col favor del tuo soccorso*" is in the same style.

PSALM 12. "*Deh sini a quando O Dio*" in our version 13th "How long wilt thou forget me O Lord?"—For two voices, Alto e Tenore. The last movement "*E con salmi e con cantici*," is a fine strain of festive piety, and atones in some measure for the dulness of the rest.

PSALM 13. "*L'uomo cui cieca passi on estinse;*" in our version 14 "*The fool hath said in his heart*"—For two voices, a Due Bassi.

PSALM 14. "*O Signor chi sara;*" in our version 15th "*The Lord shall dwell in thy tabernacle*"—for one voice, Canto Solo.

PSALM 15. "*Signor da l'empia gente;*"—in our version 16th—"*Preserve me O God*"—Alto Solo—very beautiful, with an accompaniment for the violoncello; particularly the movement, "*Pera ogni lor memorir.*"

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PSALM 16. "*Tu che sai quanto sia giusta, O Signor la causa mia;*" in our version 17th—"*Hear the right, O Lord*"—for two tenors The second movement, "*E quando udito Signor, m'avrai,*" is very pleasing; likewise "*Dunque ti degna guidar miei passi,*" in the same style; and there is merit in the last movement, "*Che della gloria tua.*"

PSALM 17. "*Io sempre t'amero;*" in our version 18th—"*I will love thee, O Lord*"—for three voices, Alto, Tenore e Basso. The sublimity of the imagery of a great part of this Psalm has inspired both the author of the paraphrase and the composer of the music. The former has availed himself of the magnificent sonorousness of his unrivalled language to a tremendous degree, and with an almost inconceivable power of expression; the latter has, if possible, exceeded him.

"Untwisting all the chains that tie
The hidden soul of harmony."

Nothing can be more affecting in its simplicity than the first movement, "*Io sempre t'amero.*" The duet which follows for Alto and Tenor is even better in the same style—"*Il Signor solo.*" The presto, "*E quel torrente rapido,*" is an excellent model of imitative expression, produced rather by *rythm* or *motion* than modulation. The adagio, "*Dove io volgessi lo sguard' attonito,*" is stately and sublime, and followed by an elegant Alto Solo, "*In mezzo a tanti guai io mi rivolsi a Dio.*" Then follows, after a short recitative, a movement really tremendous, "*Accesso di furor, d'ira implacabile.*" The tremulous motion of the accompanying bass, to express the earthquake, has a fine effect, instead of being ridiculous, as it might easily have been in inferior hands. The following movement, "*Ed i monti che ingombrano,*" succeeds as well in the same difficult and dangerous mode of imitative expression; of the failure of which the next movement, "*Tremaro fin dal fondo,*" is a specimen. Here the expression is almost grotesque, certainly uncouth. "*Al tremendo splendor di sua comparsa*" is fine in all respects, particularly for expression, which modulation and motion combine to produce with the grandest and most solemn effect. The repetition of "*Fiamme e fulmini, grandini e fulmine,*" in different keys, with short rests, is happily imagined, to represent those terrific instruments of the wrath of the Almighty, and something, I think, in the manner of Handel's "Hailstone Chorus," with the re-

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petition of Fire—Fire ran along the ground. The following presto, "*Vibro mille saette*," is equally fine. The latter part of the Psalm is not of the same force and sublimity, but there are fine parts throughout—of which "*Viva Iddio*" is one, repeated after the beautiful movement, "*Che sottopose seraniene genti.*" The last movement, "*De piu lontani secoli*," is singular, particularly the expression of "*lontani*" by *Breves* in the tenor for the last thirteen bars.

Psalm 18. "*I cieli immensi narrano ;*" in our version 19th—"*The heavens declare the glory of God*"—for four voices, Alto, due Tenori e Basso. The first movement is beautiful ; the freedom and flow of its air, and clear and easy harmony, cannot fail to please, and are well suited to the words. The next movement, "*Al Di' chi nasce*," contains a very dull conversation between the nights and days, during which Marcello himself seems to have dosed. "*Per magnifica tenda*" is good, and the gradual setting of the sun, "*Fin che arrivi à pesarsi al occaso*," represented by all the parts lengthening their time by degrees, and at last absolutely falling asleep on *Breves*, very singular.

Psalm 19. "*Quando O Re cinto sarai ;*" in our version 20th—"*The Lord hear thee in the day of trouble*"—for four voices, Alto, Tenore, e due Bassi. There are several pleasing parts in this Psalm, but the best movement is the allegro, "*Onde con giubilo.*" There is something singular in the expression and style of the preceding movement, "*E l'alte ruote di lor carri furo legati.*"

Psalm 20. "*Nel tuo potere alto Signore ;*" in our version 21st—"*The king shall rejoice in thy strength, O Lord*"—four voices, due Alti, Tenore e Basso. It opens with a fine strain of triumph, expressed principally by the motion of the bass. "*Rege invitto*" is very good, forming a sort of *Canto fermo*, with the other parts accompanying it. The next, "*Quando fra che il vostro acceso mostri lor d'ira tremenda ?*" is a fine movement, of singular expression.

Psalm 21. "*Volgi mio Dio, deh volgi un de tuoi guardi ;*" in our version 22d—"*My God, my God, look upon me*"—Alto solo con violetta. Marcello, in the preface to this volume, gives his reasons for composing the music of this Psalm as a solo :—"*Siccome concorda le maggior parte dei sacri interpreti e spositori esser egli una profezia, ad una figura del Redentore del mondo spirante sopra la croce, cosi non si e giudicato disconuenevole, anzi creduta si e precisa necessita di com-*

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perlo ad una sola voce, e colle maniere piu flebili e piu adattate a tanto lugubre compassionevole auvenimento," &c. I have no doubt that this composition, sung by a fine alto voice, and accompanied with expression by two excellent tenors (violette), would have the most pathetic effect, particularly if the singer attended to the following instructions of the composer :—

"*Percio ben rifletta qualunque virtuoso cantore debba eseguire esso salmo a cio ch' egli esprime e che rappresenta ; quindo piuttosto colla pia tenerezza del cuore, che col artifizziozo vagar della voce schiettamente 'l pronunzi, vhe non saravvi, chi l' oda e pe' gravissimi dolorosi sensi, e per la melodia lamentevole ond' espresso ne viene, che internamente non si contristi non poco, e non senta parte di quel necessario compungimento che si richiede a con alto e doloroso mistero.*" But this must be in Italy ; if performed here, it would probably have the same fate as the famous *Miserere* of *Allegri*, which, I am told, *had no effect ;* though I remember no such instance of the pathetic power of music, as that *Miserere*, sung by fine voices at the Pope's chapel, without instruments.

PSALM 22. "*Sa il Signore*
Mio pastore ;"

In our version 23d—"*The Lord is my shepherd*"—for two voices Alto e Tenore. The first *pastorale* movement is very beautiful, but pursued to rather too great a length.

PSALM 23. "*De la terra, e di quanto*
In se contiene, alto Signore e Iddio ;"

In our version 24th—"*The earth is the Lord's*"—for three voices, Alto, Tenore, e Basso. Almost the whole of this is fine. The first movement—the second, "*Ei fuor dall' acque.*" "*O sommi principi,*" with a singular drumming martial movement in the bass. Nothing can be finer than the concluding movement, "*E il Signor d' egli esericti,*" in part of which the same singular movement in the bass is introduced.

PSALM 24. "*In mezzo ai tristi affanni ;*" in our version 25th—"*Unto thee, O Lord, will I lift up my soul*"—for two voices, Tenore e Basso. This is certainly not one of the best. The movement "*A me Signor addita la via de' tuoi precetti*" is extremely elegant ; and the tenor solo, "*Il avvi alcun,*" spirited and good.

PSALM 25. "*Or che condannami falsa calunnia ;*" in our version 26th—"*Be thou my judge, O Lord*"—for three voices, Alto, Tenore,

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e Basso. The best movement in this is, "*Standomi ognora fra gli innocenti.*

PSALM 26. "*Il Signor s' é la mia luce;*" in our version 27th—"*The Lord is my light*"—for three voices, Canto, Tenore, e Basso. The first movement is one of those beautiful, flowing strains which please universally. The solo for the tenor voice, "*Non pero d' ampi tesori,*" very elegant and pleasing. "*Sol io bramo,*" a repetition of the first strain to other words. "*Dunque mio Dio le calde preci,*" very good. It concludes with a fine, spirited fugue, "*Se fe mantien.*

PSALM 27. "*A te Signor che mio sostegno sei;*" in our version 28th—"*Unto thee will I cry, O Lord*"—for two voices, Canto e Alto. "*Mentre ti prego,* a pleasing movement, with a sort of pious simplicity. The presto, "*Giusto sia grande Iddio,*" spirited and expressive.

PSALM 28. "*O prole nobile;*" in our version 29th—"*Bring unto the Lord, O ye mighty*"—for three voices, Alto, Tenore, e Basso.—This is one of Marcello's finest compositions. The first movement with the descending bass, imitated afterwards by the other parts, forms a grand opening. I can conceive nothing finer than the second movement, "*Tuona sull' acque.*" The voices holding out in notes of great length, solemnly majestic, accompanied by a bass, never at rest, which thunders indeed! "*Tal questa voce forte e tremenda*" is almost as fine as "*Tuona sull' acque,*" and on the same plan, the motion being in the bass accompaniment, which leaves undisturbed the solemn expression of the voices. "*Questa tremenda voce possente*" vies with the two movements just mentioned, in sublimity of expression, produced by the motion of the bass, and divine power of modulation. The movement, "*Or mentre che odesi tai voce tremano i monti,*" which follows (with the interval only of a very pleasing one, "*E le cervette,*") is very fine. Then, with the interval of a very short movement, a tenor solo follows, a grand fugue with two subjects, "*E fia che sieda sopra il suo trono,*" worthy of the rest. This admirable composition concludes with a fine fugue with three subjects, "*Mai non turbar.*"

"*Si veggono nel finale del salmo* 28, *tessuti con ammirabile maestria tre sogetti che saggiamente sono continuati e terminati col ravescio e col canto fermo del principale.*"—Lettera del Signor Steffano Andrea Fuore a Marcello.

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PSALM 29. "*Signor poi chi*;" in our version "*I will magnify thee O Lord*,"—for two voices, Tenor and Bass. The second movement allegro, "*Giusto e ben che il mio labbro Io sciolga al canto*" is spirited and good. The third also largo "*Alme al servigio saine di Signor si potènte.*" "*Forse un cenene freddo potro lodarti?*" expressed with great effect. This is followed by a beautiful short adagio solo for the Tenor, "*M'udi il Signor.*" This like the last concludes with a fine fugue, "*E saltero la tua pieta.*"

PSALM 30. "*Signor se fosti ognora*" in our version 31st "*In thee O Lord have I put my trust*"—for three voices, Alto, Tenore, e Basso. The first movement is good. The Alto solo "*Onde io che sempre in te solo sperai* very good. Likewise "*O quanto e grande.*" This on the whole will not rank among the finest of the psalms.

PSALM 31. "*O beati color cui l'opre inique l'onipossenti Dio tutte perdona*" in our version 32d—"*Blessed is he whose unrighteousness is forgiven*"—for three voices, Alto, Tenore, e Basso. The duet for Alto and Tenor, "*Ma chi sua viva speme*" is pleasing, and the concluding movement "*E sultate di gioja*" fine.

PSALM 32. "*Alme giuste, alme innocenti*—in our version "*Rejoice in the Lord O ye righteous*"—for three voices, Alto, Tenore, e Basso. The second movement "*Per voi risuonino*" is of the most happy gaiety, and elegant at the same time. The next, a solemn fugue, well suited to the expression of the words "*Ogni voce, e ogni cenno*" very good. The next "*Piace la lui*" a very fine fugue with a pleasing subject. The next movement "*Sola una voce del grande Iddio*" much finer, from the sublimity of the expression. This is followed by another not inferior. "*Et tien raccolte in seno al mar.* Immediately after follows a grave movement of very solemn effect, "*Tema dunque il Signor la terra*" the expression of which is produced principally by a very extraordinary and repeated use of the exreme sharp sixth in a variety of keys. "*Non e il potere, non son gli esercite*" is one of the finest movements in this distinguished psalm; the spirited subject led off by the Alto, is taken up by the Tenor and Bass, whilst the Alto enforces the expression by the well imagined repetition of "*No, No,*" with pauses. The movements that follow are good, and it concludes with a beautiful fugue "*Si ripieni di costanza* with two subjects; that in semibreves "*Fermiamo in te Signor*" has an admirable effect holding on as a foundation of stedfastness and confidence, while the other parts are moving in beautiful harmonies.

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PSALM 33. "*Al Signore in ogni tempo*"—in our version 34th "I *will always give thanks unto the Lord*"—for two voices, Alto e Basso. The character of this psalm is not grand like that of the last, but pleasing throughout. The first flowing and devout movement is continued perhaps rather too long, and may have too much uniformity, for which it in some measure atones by its extreme elegance. The second "*Avvicinatevi*" is in the same style. Then follows a short, spirited, and pleasing fugue alla capella "*Choler che serbano;*" solos interchanged between the Alto and Basso of considerable merit. The Solo afterwards for the Alto "*Sono sempre sopra il giusto fissi i guardi del Signore*" is a most beautiful and elegant air. Another good fugue alla capella "*Ma con torbido ciglio*" repeated afterwards with other words. It concludes with another fugue alla capella "*Ripone del suo cor.*"

PSALM 34. "*Sopra i nemici miei*" in our version 35th—"*Plead thou my cause O Lord*"—for three voices, Alto, Tenore, e Basso. The two first movements are good, particularly the latter part of the second "*Sorgi e t'affretta*". There is great beauty and pathetic expression in the Alto solo "*Signor chi e a te simile,*" and still more in another Alto solo which follows "*Quand mai ver me Signore.*"

PSALM 35. "*L'uomo coll' opre sue* in our version 36th—"*My heart sheweth me the wickedness of the ungodly*"—for two voices, Tenore e Basso. This is, I think, one of the least interesting. The last fugue alla capella "*Cadranno si gli inique* is good.

PSALM 36. "*Non ti contristi*" in our version 37th—"*Fret not thyself because of the ungodly*"—for four voices Canto, Alto, Tenore, e Basso. It begins with a good grave movement of Church Music, without much other character. The next movement with a ground Bass "*Periscano gli inique*" is fine for expression as well as harmony. Then follows a fugue with two subjects "*Ma i giusti ognor possederan la terra.* In the next movement the former ground Bass is resumed. On the whole this is not one of the most distinguished of Marcello's compositions.

PSALM 37. "*Signor quando la fiamma*" in our version 38th "*Put me not to rebuke Lord in thine anger*—for two voices, Canto e Alto. The first a very pleasing movement, the second likewise, "*Lasso veggi'o*"

PSALM 38. "*In mezzo alle misere*" in our version 39th—"*I said I will take heed to my ways*"—Canto solo.

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PSALM 39. "*Quando d'ogni piu grave e duro affanno,*" in our version 40th—"*I waited patiently for the Lord*"—for two voices, Alto e Basso. The Allegro movement "*E di santo piacer*" is beautiful. The Largo, "*Sta nel sacro volume,*" with solemn expression suited to the subject and majestic character. "*Dunque O Signor*" flowing and elegant.

PSALM 40. "*O beato chi pietoso,*" in our version 41st—"*Blessed is the man that considereth the poor and needy*"—for three voices, Alto, Tenore e Basso. The first movement very pleasing, the second "*I miei nemici gridando intorno*" very good, with a spirited Arpeggio Bass repeated after a grave intermediate movement. Next a very good fugue "*Benedicasi per tutti i secoli*" with which it concludes.

PSALM 41. "*Qual' anelante cervo,*" in our version 42d—"*Like as the hart desireth the water brooks*"—for two voices, a Due Canti. The first movement a flowing, elegant strain of melody, and simple clear harmony. The second "*Ahi che un abisso di miserie*" of a stronger and grander character. The third "*Ma insino a tanto che sereni giorni*" very pleasing, and followed by a spirited and beautiful Allegro "*Io cantero.*" Next the Allegro "*Spera nel tuo Signor*" very good, and with this, this psalm full of beauties concludes.

PSALM 42. "*Dal tribunal augusto,*" in our version 43d—"*Give sentence with me, O God.*"—Bass Solo.

PSALM 43. "*Udir le orecchie nostre,* in our version 44th—"*We have heard with our ears*"—fine harmony and solemn effect throughout, without any sinking part; for four voices, Canto, Alto, Tenore e Basso.

PSALM 44. "*Dal cor ripieno di celeste fiamma,*" in our version 45th—"*My heart is inditing of a good matter*"—for three voices, Alto, Tenore e Basso. This, I think, is not one of the best. The most pleasing movement is a duet between the Alto and Tenor, "*O'l piu leggiadro di quanti sono figli degli nomini;*" and the last Allegro, "*Ti loderan,*" has a flowing and agreeable melody.

PSALM 45. "*Tra l' aspne e rie miserie,*" in our version 46th—"*God is our hope and strength.*"—for two voices, Alto e Basso. This is good throughout. The second movement, "*Del corascoso mare la forza scuote l'onda,*" very fine; as is likewise the following movement, "*Un fiume di pace.*" "*Anche nei tempi andati,*" very good. The presto, "*Si sconvolsero i regni.*"

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PSALM 46. "*O Genti tutte festose e liete,*" in our version 47th—"*Oh clap your hands together, all ye people*"—Canto Solo.

PSALM 47. "*Questa che al ciel s' inalza augusta mole,*" in our version 48th—"*Great is the Lord*"—for three voice, Canto, Tenore e Basso. The best movement is, "*O di misericordia e di clemenza finte inesausto.*"

PSALM 48. "*O Genti tutte,*" in our version 49th—"*O hear ye this, all ye people*"—for three voices, Alto, Tenore e Basso; uniformly dull throughout.

PSALM 49. "*Il grande Iddio che l' universo regge,*" in our version 50th—"*The Lord, even the most mighty God hath spoken*"—for three voices, Canto, Alto e Basso. There is something majestic and solemn in the first movement, and good expression. "*E le procelle e i turbini*" is finer; "*O voi che presidieti*" flowing and pleasing.

PSALM 50. "*O d' immensa pieta fonte inesausto,*" in our version 51st—"*Have mercy upon me, O God*"—for three voices, Alto, Tenore e Basso. The first movement in a fine strain of pious supplication. The second, "*Di tua misericordia,*" much finer, in the same style; a model indeed of humble penitential devotion. Nothing can convey a juster nor more affecting expression of contrition than the urgent repetition of that simple subject "*Le colpe tutte mie lavi e cancelli.*" "*Che tra le iniquitadi Io fui formato,*" very beautiful.

THE CONCERT OF ANTIENT MUSIC, OR KING's CONCERT.

IN bringing under the view of the public those musical establishments which constitute the prominent and stable sources of amusement, as well as the superior incentives to excellence in the art, we shall find that we have a long arrear of information to recover, because we consider that it will best contribute to the end we propose to have a due regard to future reference as well as present satisfaction. We shall therefore labour to make our work, in such respects, a brief but authentic chronicle of musical events, and with

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such a record, the past history of the permanent depositories of principles, whether national or scientific, has much to do. We commence this department with a short sketch of the foundation of the CONCERT of ANTIENT MUSIC, (called also the KING's Concert,) which has obtained the highest celebrity on account of its having engaged the patronage of the SOVERIGN himself and of the Nobility of the land, on account of the exalted rank of the DIRECTORS, and on account of the care used to select the most pre-eminent ability for the performance. The generation must be said to have just passed away that could remember the time, when the talents of musicians were a subject of the warm, if not of the very highest interest to persons of condition in this country, and who were eager to enrol themselves among the partisans of composers and of singers, to advance large sums of money for the support of public theatres, and to lend their personal aid and interposition to the management. From the earlier years of the last century nearly to its close, forming perhaps the better half of that long period, such and so extraordinary was the influence of music upon the state of metropolitan society. In the short space of seven years, from 1720* to 1727, no less a sum than fifty thousand pounds, besides the money produced by the sale of tickets and the admission of non-subscribers at the door, was sunk to found and to rear an Italian Opera. It was towards the end of these musical contentions, when the town was worn out with fighting the battles of *Handel and Buononcini*, of *Faustina and Cuzzoni*, that the real lovers of music began to fear the neglect, and perhaps, the ultimate loss of those compositions which had been the subjects of such deep interest. To preserve them from a fate so unmerited, to consecrate a shrine to genius as it were, and to keep alive the fervors which inspire its votaries, it was proposed by the EARL of SANDWICH, a nobleman on whose taste and spirit con-

* In 1720 a plan was formed for patronizing Italian Operas, and a fund of 50,000*l.* raised, His MAJESTY, GEORGE THE FIRST, subscribed 1,000*l.* The establishment was called the Royal Academy of Music, consisting of a governor, deputy governor, and twenty directors. The first year the Duke of Newcastle was governor, Lord Bingley deputy governor; the directors were the Dukes of Portland and Queensberry; the Earls of Burlington, Stair, and Waldegrave, Lords Chetwynd and Stanhope, Generals Dormer, Wade, and Huntor, Sir J. Vanbrugh, Colonels Blathwayt and O'Hara, with James Bruce, Thomas Coke, of Norfolk, Conyers D'Arcy, Bryan Fairfax, George Harrison, William Pulteney, and Francis Whitworth, Esquires.

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siderable deference awaited, to establish an institution for the performance of Antient Music only, in 1776, and the Concert of Antient Music was begun; like the Royal Academy it was undertaken by a committee of noblemen and gentlemen who were called the directors. Among the first nomination were Earls Sandwich and Exeter, Lords Dudley and Ward, the Bishop of Durham, the Hon. Humphrey Morrice, Sir Watkin Williams Wynne, and Sir Richard Jebbe, Bart. They were afterwards joined by Viscount Fitzwilliam and Lord Paget, (the late Earl of Uxbridge;) Joah Bates, Esq. was the conductor. The band was led by Mr. Hay; Mr. Nofree was principal second; the violoncellos Messrs. Crosdill and Paxton; the vocal performers Miss Harrop, (afterwards the wife of Joah Bates, Esq.* who planned and conducted the commemoration of Handel at Westminster Abbey,) Miss Abrams, and Miss Theodosia Abrams, master Harrison, (who became so eminent as a tenor singer,) the Rev. Mr. Clark, the tenor, Mr. Dyne, the counter-tenor, and Mr. Champness, the bass singer. The fundamental rule of the concert was, that no composition of less than twenty years standing should be performed, and the selection of the music devolved on each of the directors in rotation. The subscription was five guineas for twelve weekly concerts, and the room in Tottenham Court-road was fixed upon as the place of meeting.

Under these regulations the concert continued till the year 1785. Mr. Bates yielded his seat at the expiration of 5 or 6 years to Dr. Arnold, for one year, and again resumed it. Mr. Knyvett was also his representative for one season; with these exceptions the concert was conducted by him for 24 years. Mr. Cramer succeeded Mr. Hay after the first five years, and at his decease Mr. Francois Cramer became and has since continued the leader.

In the year 1785 a new impulse was given to the concert by THEIR MAJESTIES and THE PRINCESSES, who regularly honored the per-

* "Mrs. Bates," says a professor of great reputation, who knew her well, in a letter to a friend, "possessed vast natural requisities for a singer, to which was added high cultivation. She studied Handel with that great judge and enthusiastic admirer of his compositions, the late Mr. Bates her husband, and the Italian school with Sacchini. Her voice was full and rich, her shake brilliant and equal, and her expression, especially of Handel's pathetic airs, matchless. She was not confined to the Soprano, for she sung the Contralto songs "*He was despised*," and "*Return O God of hosts*," with such feeling and expression as they had not received since the days of Mrs. Cibber. In the "*Rosy bowers*," and "*Mad Bess*" of Purcell, she was inimitable."

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formance with their presence, till the lamented indisposition of the SOVEREIGN. From this time it received the appellation of "THE KING'S CONCERT." His Majesty's band, and the boys of the Chapel Royal who assisted in the chorusses, wore their full dress livery. The private band have, however, discontinued to appear with this distinction since the King's illness. It was in this year that the subscription was raised to six guineas; and it is rendered most remarkable, by the introduction of two such astonishing performers as MADAME MARA, the most expressive singer that ever appeared, and Mrs. BILLINGTON. Madame Mara was engaged for the beginning of the season, but Mrs. Billington did not make her debut till the eighth concert, when she sung "*Come rather Goddess, sage and holy*," from Handel's *L'Allegro ed il Penseroso*, and "*Dove Sei*," from *Rodelinda*, now better known by the English words to which it has been adapted—"*Holy, Holy, Lord.*" We suspect that Lord Sandwich, the most gallant nobleman of his day, must have been the director who selected the music on the second night of her appearance, for the words of her song almost indicates that they were expressly chosen to mark out for admiration her exquisite beauty, which was not, however, then more conspicuously fascinating than her surpassing accomplishments remain to this hour. The words were,

Myself I shall adore
If I persist in gazing;
No object sure before
Was ever half so pleasing.

They were prophetic of the expectation, the wonder and the transporting delight with which she has been since followed and regarded, not only by her own countrymen, but by the nicer eyes and ears of all Italy. We find also Mr. Harrison among the performers. He had sung at the concert as a boy. The subscription this year amounted to 389, besides the Royal family.

In 1787 RUBINELLI was engaged and sung Pergolesi's "*Stabat mater*" with Mrs. Billington. SIGNORA STORACE appeared at the close of the year.

In 1788 MARCHESI* made his debut, and sung Handel's "*Ah! no non voler mio ben*" and "*Men fedele e men constanti.*"

* Rubinelli had a fine contralto voice, but little science. Marchesi was also a contralto with no great compass, and his intonation not very perfect, but he was considered to be a good musician.

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1792 was marked by the accession of the Prince of Wales and the Duke of York, to the subscription list. Miss Parke and Miss Poole (now Mrs. Dickons) came out; Master Welsh also sung a song for the first time. In 1794 Signor Roselli, the last instance of degraded nature that has visited this country, sung one song, though his name does not appear in the list of performers.—Mr. Fischer, Masters Knyvett, Danby, and Sale, were also introduced. The year 1795 was a year of considerable change. The concert was removed from Tottenham Court-road to the concert room in the opera house, and a large accession of new singers was brought to the list of performers. Madame Banti, Mr. and Mrs. Harrison, and for the first time, among the principal singers, Mr. Bartleman. Hitherto Mr. Nield had been the tenor, and Messrs. Champness and Sale the basses, with the occasional assistance of Italian professors. Banti sung "*Dove sei*," Bartleman "*The Lord worketh wonders*," & Mr. W. Knyvett "*Jehovah crowned.*" The subscribers had gradually increased and were now 410. The direction had continued nearly unchanged, except by the addition of the Duke of Leeds and the Earl of Chesterfield. In 1797 Signor Viganoni sung a duet with Banti and "*False imagine*" from Handel's Otho.

In 1800 two of the most esteemed, most excellent, and most sound singers of the present day (Mrs. Bianchi Lacy and Mrs. Vaughan) appeared as Miss Jackson and Miss Tennant. The pure and chaste style, the fine intonation, and above all, the beautiful articulation of the former lady has justly entitled her to a pre-eminent place among the professors of this country, while the latter adds every season to the reputation and respect which has attended her since her earliest entrance into public life. In 1802 Mrs. Billington returned from the continent to these concerts in the full meridian of her prodigious powers. Master Kellner was also brought forward. The subscription had now reached 685 names.

The year 1804 saw the concert again removed to a house which was hired by the directors of Sir John Gallini, at the corner of Hanover-street, Hanover-square, and fitted up in the most splendid manner for the performances. The change in the situation of the orchestra to the opposite end of the room however may be lamented, as it is said to have injured the effect of the music. Before this took place, the Hanover-square room was considered to be the best in London for sound.

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The succeeding season, 1805, seems to have been more numerously attended than had been known before, or has been since experienced, the subscribers were 735 in number, although the subscription was raised to seven guineas. There was, however, no novelty, except in the person of MADAME GRASSINI, who came out in "*Verdi prati*," the song which is related to have been written by Handel, for the celebrated Cuzzoni, and which occasioned so severe a dispute between them, on account of her refusing to sing it, that he threatened to throw the refractory Signora out of the window, and, as it is said. actually seized her and lifted up the sash for the purpose. Alarmed at this fearful process, Cuzzoni consented, and by the exquisite grace, pathos, not less than by the beautiful ornaments with which she executed and diversified the few sweet and simple notes that compose the air, she added more to her reputation than by any other performance. In 1806 the subscription was raised to eight guineas. The season of 1807 added MRS. ASHE, MRS. MOUNTAIN, and MR. BELLAMY, to the list of vocal performers.

In 1810 MADAME CATALANI succeeded Mrs. Billington, and perhaps never did so much talent arise in such rapid succession. We will institute no comparisons between such exalted degrees of merit, particularly as our partiality for the ornament of our own country, speaking our own language, and prepossessed of our early musical predilections through a vast range of various composition, might be thought to disable our judgment. We cannot, however, bid adieu to the fascinations of the one or welcome the enchantment of the other, without offering our faint tribute of eulogy, and without thus placing upon record our feeble testimony to the merits of the most illustrious instances of natural and acquired powers, in our own time.

The direction appears to have undergone an important alteration in 1811. We find in that year it consisted of their Royal Highnesses the Prince of Wales, the Dukes of Cumberland and Cambridge, the Archbishop of York, the Earls of Uxbridge, Fortescue, Darnley, and Grey de Wilton. Among the vocalists, Mr. Bartleman, from indisposition, was represented by Mr. Bellamy.

During the succeeding year Madame Catalani had a dispute with the directors, and seceded after the sixth concert. Mrs. Bianchi Lacy was then introduced into the orchestra, but that lady also

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retired at the expiration of three nights, and Mrs. Dickons concluded the season. Mr. Bartleman was restored.

In the year 1813 both the Catalani and Mrs. Bianchi Lacy returned, and Mr. Vaughan, a tenor singer, who has inherited the place of Mr. Harrison, together with much of his sweetness and refinement, was for the first time engaged.

In 1814 the Prince of Wales's name was withdrawn from the direction, and that of the Duke of Devonshire's appears. Madame Catalani finally retired, and the other performers were the same, with the exception of the introduction of Miss Stephens.

The year 1815 was marked by the engagement of Mrs. Salmon and Miss D. Travis.

During 1816 Signora Sessi sung three nights, and Mr. Durusett was added to the tenor singers. For the last ten years the number of subscribers had fluctuated between 650 and 700 names.

At the concerts of 1817 the performers were Madame Camporese, Madame Fodor, (on alternate nights) Mrs. Vaughan, Miss Stephens, Miss Travis, and Miss S. Travis, Messrs. Vaughan, Bradbury, Durusett, Hawes, Wm. Knyvett, Goss, Gore, Bellamy, and Bartleman. The band was led by Mr. Cramer, and Mr. Greatorex was the conductor. The instrumental performers consisted of

16 Violins
6 Tenors
4 Violoncellos
4 Double Basses
5 Oboes and Flutes
4 Bassoons
2 Trumpets
3 Trombones
— Kettle Drums.

Such have been the changes and such are the present arrangements of an institution, which in all that relates to classical selection of the music, to the perfection of performance, and to those distinctions attending an amusement prepared expressly for the very highest ranks of society, is elevated above every other similar entertainment in the United Kingdom. The standing rule of the concert, namely, that all the music shall have been composed twenty years, has never been relaxed except in the instance of harmonized airs. Some of the latter compositions of this kind have been admitted into the bill of

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fare, but nevertheless coming under the regulation in the principal point of the melody. If the subject has not been written twenty years, the glee is considered inadmissible.

It has been thought that there is a general heaviness hanging over these performances. If we are unable entirely to dissent from such an opinion, we are notwithstanding free to acknowledge that we think the objection of no force as applied to this concert in particular, and for the reasons we shall alledge. In the first place, all performances in this country, of whatever nature, are too long for the continued engagement of the audience. They commence at an hour when the mind, if it has not undergone much positive fatigue, has yet sustained and borne through the larger portion of its daily business. A patient and almost uninterrupted *attention* of four hours is exacted from persons who in the ordinary intercourse of the world are accustomed to be themselves the speakers and the actors in the drama of life, and not only to be listened to, but to be regarded, followed, and admired; though habitually instructed to such a mastery of the passions and the feelings as is essential to good breeding, they are nevertheless more easily and more quickly a prey to *ennui* then those of any other condition. Nothing can be more strict than the order and decorum preserved at the King's concert. From these circumstances alone therefore we should consider that every one who is not a real lover of the art would soon be sensible of an uneasiness which belongs to himself and to his habits, rather than to the music.

If we regard the general tone of the selections, they must of necessity be of a sublime and grand description. The English compositions of an antient character (we include those of *Handel)* are almost all set to sacred words. The services of Marcello and Jomelli are of a smilar construction. Their import is conveyed to and embodied in the melody. The distinctions of those early ages of the science which this concert is most particularly interested to preserve, are grandeur of design, purity of expression and learned style. We may consider the ancient concert as a sort of collegiate foundation, which retains in its pristine and reverend authority, the sound, classical erudition (we might almost say the musical religion) of the country, unpolluted and unmixed with the fopperies of these or any other times; as a school where professors may fix their taste upon the grounds of solid learning, and upon that excellence which has received in the acknowledgment and adoption of more than one ge-

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neration of mankind, the stamp of a living and an immortal fame.—It is not from selections of such a character that a light and soon to be forgotten species of amusement can be derived. To be felt at all they must be felt deeply, and deep feeling was never yet numbered among the brief and casual entertainments of fashionable levity. But while such are and such must ever be the noble and dignified features of the institution, no want of variety can be charged upon the concert. In the bills of last season which are now lying before us we find as much, quite as much of change and relief as is consistent, or we may say as is requisite. We are to consider the professed intentions of the audience together with the character of the selections. In the very first under the direction of the Archbishop of York, we have the names of *Handel*, *Kent*, *Martini*, *Croft*, *Gluck*, *Jomelli*, *Waelrent*, *Geminiani*, and *Purcell*. We very much doubt whether any bill of fare can exhibit more variety in the same number of pieces. Their superior excellence will not be disputed.

We regard then the King's concert as the ark wherein is preserved, amidst the deluge of heterogeneous music which threatens to flow in upon us from all corners of the earth, the principles that are chiefly valuable, and out of which, if at all, the regeneration of good taste is to be expected.

It will seem a necessary consequence from what we have said that the same spirit should prevail in the performance as in the selection; the singers having the same chaste and severe judgment to apprehend, there must be a sort of traditionary government with relation to the execution of the music, that forbids the introduction of the insubstantial ornaments of the day; the composition is addressed to all times; the manner of the performance must also partake of the same elements of science, which have their foundations in the sentiments, emotions, and passions of the human heart: the performers are students in the great school of principles. Hence it follows that nothing can be more strictly excellent than the whole conduct of the orchestra. It is precision itself. They who have never been at the antient music can be said to have no practical notion of a chorus. In all other places a chorus is the united vociferation of fifty singers, hardly one of whom could be endured alone. Here however it is the delightful consonance of a band of the best performers, so regulated and modified by their own proper feeling and by the presiding judgment of a great master, that every rise and

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fall, every minute gradation of the light and shade of sound is preserved in the richest variety and in the utmost possible delicacy.

Such is the true portraiture of this NATIONAL DEPOSITORY OF SCIENTIFIC PRINCIPLES, and we cannot close our sketch more faithfully than by assuring our readers, that the KING'S CONCERT presents a combined example of direction and execution worthy to be considered as the offspring of dignified leisure, and as the chosen object of Regal patronage and protection.

To the twelve Concerts of Antient Music is appended a thirteenth, on which occasion is invariably performed the sacred Oratorio of the Messiah, for the benefit of *The Fund for the support of decayed musicians and their families.* To assist at this oratorio makes a part of the engagement to the antient music. This society took its rise in the year 1738, from the following occurrence: MR. MICHAEL CHRISTIAN FESTING, a German professor then resident in London, being one day seated at the window of the Orange coffee-house, at the corner of the Haymarket, observed a very intelligent looking boy driving an ass and selling brick-dust. He was in rags, and on enquiry was found to be the son of an unfortunate musician. Struck with grief and mortification that the object before him should be the child of a brother professor, Mr. Festing determined to attempt something, with the assistance of Dr. Morrice Green. These worthy men immediately established a fund toward the support of decayed musicians and their families.

It may appear somewhat singular that the engagement to perform gratis at the rehearsal and Oratorio, should be linked with the engagements for the Antient Concert; but the cause is to be traced to the Abbey performances, the last of which was in 1790. His Majesty at that time suggested that one on a smaller scale should take place annually, at St. Margaret's Church, adjoining Westminster Abbey, for the benefit of the fund. The performance continued during four successive years. It was then removed to Whitehall chapel, and lasted there two years more, but the sums netted were miserably small, and his Majesty, with that benevolence so truly his characteristic, expressing his surprize, when the accounts were (as was customary) laid before him, that there was no more than five pounds clear, enquired "How is all this, &c. &c." upon which M. Nicholai, one of the pages, explained that the enormous expence attending the

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erecting orchestras, staircases for their Majesties, &c. swallowed up the profits. The King most kindly and humanely desired to know how he could assist them with better prospect to the fund. The Committee then took the liberty to request, that if his Majesty would condescend to honour an *evening* performance, at a public Concert room, it would indisputably answer. The King immediately assented, and proposed making the performance on the scale of the Antient Concert, and promised to attend upon condition, Handel's music alone was performed. The Messiah was then chosen, and has continued to be the performance ever since.

The annual subscribers to this Concert pay one guinea, and are entitled to a ticket for the Concert, and one for the rehearsal. A subscriber of ten guineas constitutes a governor for life.

Abstract of the Laws and Resolutions of the Fund for the support of Decayed Musicians and their Families, May 8, 1738.

Whereas, a subscription was set on foot the beginning of the last month, for establishing a fund for the support of decayed musicians or their families; which subscription having met with uncommon success, the subscribers have had two general meetings, in order to form themselves into a regular society, by the name of the society of musicians, and have elected twelve governors for the present year, and also agree to the following resolutions:—

1. That every subscriber to this charity do pay at least half a crown a quarter; the first payment to be made on or before Midsummer day next.*

2. That there be annually, on the Sunday before Midsummer day, a general meeting of the said subscribers, to inspect the accounts, and to elect twelve governors by ballot, and that the said governors, or any five of them, shall have power of receiving all monies collected for this charity, paying the same, as soon as possible, into the hands of Mr. Andrew Drummond, banker, upon account, and for the use of this society, there to remain until it arise to a sum capable of being put out at interest, in some fund secured by parliament.

3. That the said Governors, or any five of them, shall have power of drawing upon Mr. A. D. for such sums as shall be wanted for the use of this charity, and (under such restrictions as shall be judged necessary by the society), to dispose of the same, keeping an exact account ready to be produced to any subscriber, when required.

4. That no person or his family shall receive any benefit from this fund who has not been a professor of music, and also a subscriber to this charity at least one year; and that such person shall produce a certificate, signed by ten subscribers, who are not governors, of his being a proper object, before he shall be entitled to any relief from the said fund.

5. That no man who has not a family shall receive of this fund more than 10 shillings a week, except in case of sickness an allowance for advice and medicines, at the discretion of the governors for the time being.

* In 1776 the sum of twenty shillings per annum was required of all new-elected members, instead of ten; and the old members then agreed, almost unanimously, to pay the same sum.

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6. That a weekly allowance, not exceeding 7*s.* be made to the widows of such musicians (who have been subscribers to this fund,) as are really found to be in want; but the said allowance to cease if *they marry again.*

7. That care shall be taken of the children of such musicians (who have been subscribers to this fund,) as are left destitute of other support.

8. That an allowance, not exceeding 5*l.* be made for the funeral of every such musician (who has been a subscriber to this fund,) as shall die without leaving effects sufficient to defray the expences of a decent interment; conditionally, that such person continued a subscriber to this charity until the time of his death.

9. That in order to make a regular distribution of this charity, there be a meeting of the governors the first Sunday in every month, at the Cardigan Head Tavern, near Charing Cross, or any other place that shall be agreed upon by the governors for the time being; at which meetings the governors shall have a power of admitting such persons to subscribe to this fund as they shall judge not likely to become soon a charge to it; and that no person be admitted a subscriber but such as shall be approved of by the said governors, or a majority of them.

10. That no allowance whatever be made to the governors for their said monthly meetings, but that all such meetings be at their own expence.

11. That all such subscribers as are professors of music, shall pay their subscriptions, or cause them to be paid into the hands of the governors at some of the said monthly meetings, and that a person be appointed (with a salary of 5*l.* a year,)* to collect the subscriptions of those persons who are not professors of music.

12. That if any subscriber neglect to pay his subscription for three quarters, he and his family shall be for ever excluded any benefit arising from this fund.

13. That the governors shall be obliged to call a general meeting of the society, whenever it is required by any twenty of the subscribers.

14. That in cases not provided for by the aforesaid articles, the governors, for the time being, shall have power of acting by such resolutions of their own making, as from time to time shall become necessary; but shall be obliged to report all such resolutions to the next general meeting, in order to have them confirmed.†

In 1739 a compact was formed with the corporation of *the sons of the clergy*, by which the society engaged to furnish a band, selected from their subscribing members, for the two annual performances in St. Paul's Cathedral, in consideration of the sum of 50*l.* which the corporation agreed to allow each year to the society; and this sum has been constantly thrown into the fund, and appropriated to charitable purposes. Besides the casual and fluctuating income arising from subscriptions and benefits, the society has been honoured with a few benefactions in the way of legacies, of which the following is an account:—

* The collector's salary, in 1751, was augmented to 25*l.* per annum.

† As the most rigid œconomy was absolutely necessary during the infancy of the society, these fundamental laws, however illiberal and contracted they may at present appear, were, perhaps, the best which could then be allowed or devised; but now the capital of the fund is become so considerable, and expectations from future plans so promising, they certainly require immediate revisal and extension.

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In 1758, Mr. Claudius Rojere, a professional subscriber to the fund, bequeathed to its use the sum of £100

In 1760, Mr. Boys Waldron, ditto 50

In 1782, Mr. James Mathias, merchant, an honorary subscriber 50

This worthy dilettante, who was a constant benefactor to the fund, from the time of its institution to his death, exclusive of his annual subscription, as an honorary member, frequently made presents to the charity, in money, at the time of the benefit. The admirably full, mellow, and extensive base voice of Mr. James Mathias will be long deplored by his friends, but particularly by the members and frequenters of the Crown and Anchor Concert, who were so long and so highly delighted by its effects.

But the most considerable bequest which the society has ever received from individual benevolence, has been from its great benefactor, George Frederic Handel, who left to it the sum of 1000*l.* concerning which legacy the following account has been procured from the minutes of the society :—

June 17th, 1759.

" Dr. Buswell, late gentleman of the Chapel Royal, and one of the committee of the society's accounts, reported, that 1254*l.* stock, of the reduced bank annuities, now standing in the names of Mr. Thomas Wood, Mr. Peter Gillier, and Mr. Christian Reich, in the books of the company of the bank of England, has been transferred to them by George Amyand, Esq. one of the executors of the last will and testament of George Frederic Handel, Esq. deceased, in full satisfaction and discharge of the legacy of 1000*l.* given and bequeathed by the said George Frederic Handel, in and by one of the codicils to his last will, to the society, by the name of the Society for the Support of Decayed Musicians and their Families, to be disposed of in the most beneficial manner for the support of that charity." By these donations, by the quarterly contributions of the members of the society during the first years of the institution, and afterwards when double that sum was required, by their annual payments, by honorary subscribers, and by benefits from June 17th, 1739, to June 20th, 1784, exclusive of the 6000*l.* from the directors of the commemoration of Handel, it appears, that in the course of 45 years, the society has not only accumulated a sum sufficient for the purchase of 12,000*l.* in south sea annuities and three per cents. but has paid to their infirm and indigent brethren and their families 24,814*l.* 14s. 0¼d.

And it does appear that these sums have been distributed in the most upright and intelligent manner, allowing to each claiming member

	£.	s.	d.
For his subsistence per month	2	2	0
For a widow	1	10	4
For each child, the father being dead	0	10	0

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	£.	s.	d.
For schooling, from 5 years old to 8, per quarter	0	10	0
From 8 to 14	0	15	0
For the funeral of deceased pensioner	5	0	0

The society, ever since its first institution, has not only been well supported by its principal members, but by the public in general; for it appears, that the lowest annual sum received in the course of so many years, by subscriptions and benefits, has exceeded 400*l.* except in 1766, when it only amounted to 134*l.* and the highest sum, as in 1782 and 1783, has exceeded 1100*l.* Of these sums the money annually expended, except the two or three first years of the institution, has been from 120*l.* to 886*l.* which was disbursed in 1769.

	£.	s.	d.	
The society's present pensioners are 7 infirm and decayed brethren, at	2	2	0	Each per month.
Twenty-eight widows, at	1	10	4	
Eleven children, at	0	10	0	

Other children and widows at different allowances proportioned to their situation and necessities; for the whole of which, with an allowance for the schooling of children of different ages, the society at present is at a certain current expence of 65*l.* 16*s.* 8*d.* per month, or 790*l.* per annum.

At their annual benefits the principal professional subscribers to the charity who are not employed in the orchestra, are appointed to attend at the several doors and offices of the theatre, the whole business being transacted by themselves, as regulated and ordered by a committee for the concert. And it seems as if no charitable institution could be more out of the reach of abuse, embezzlement, or partiality, regulated with more care, integrity, and œconomy, or have its income so immediately derived from the activity and talents of its own members. Except a small salary to the secretary, and another to the collector, there is not a lucrative employment belonging to the institution; so that the whole produce of subscriptions and benefits is nett, and clear of all deduction or draw back. Mr. Michael Christian Festing and Dr. Morrice Green took the lead at the time of instituting this society, and for twelve or fourteen years afterwards. Since their decease, other Musicians, who were high in the profession, and of whose probity and honour their brethren had a good opinion, were placed alternately in the chair; and now, by the great accession to the fund from the profits of the late commemoration, its capital becomes a serious and weighty concern, amounting to upwards of 22,000*l.* in south sea annuities and three per cents. which realizes and ascertains an income of 678*l.* a year, exclusive of benefits or subscriptions.

The path, therefore, which the governors and court of assistants have now to pursue, is perfectly plain and pleasant; the power of alleviating distress

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and misery, of feeding the hungry, clothing the naked, and administering to age and infirmities, is placed in their hands without the trouble of providing the means.

FIRST LINES OF VOCAL CRITICISM.

Before we enter upon the merits of individuals whose success in an arduous profession is the subject of investigation, and may be effected by opinion, it appears to be necessary to discuss in a brief compass, a few of the first principles of criticism as applied to vocal science. It is to be remembered (and the fact will account for most of the discrepancies between persons of sound judgment) that there is no absolute standard of comparison in any one of the constituents of excellence; that there is a difference at different times both in the faculty of performing and the faculty of judging—that there is a variety belonging to place, spirits, and temper, both in the critic and the performer; and that there is a very wide distinction indeed, growing out of and nurtured by association. It is therefore a fundamental rule in our estimation, that no accurate knowledge of a musican's powers can be obtained, except from a patient and continued regard at sundry times and places of the various qualities that constitute the degrees of the scale of excellence. Nor does this opinion arise so much from the circumstances that affect the execution of the singer, as from those which bias the judgment of the hearer. "Taste," says *Mr. Dugald Stewart*, "is not an original faculty, but a power gradually formed by experience and observation. It implies indeed as its ground-work a certain degree of sensibility, but it implies also the exercise of the judgment, and is the slow result of an attentive examination and comparison of the agreeable and disagreeable effects produced in the mind by external objects." This simple definition appears to concentrate all that has been written on the often disputed question of taste. But it will be obviously inferred, that the powers of discernment in the Critic will vary as much or even more than the excellence of the performer.—The nearer to eminence the object of criticism approaches, the more difficult a nice decision becomes. We would therefore warn our readers against any expectation they may form, of the pos-

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sibility of an accurate delineation in words, of qualities it is so difficult to class in idea. No two persons set out upon the same original perceptions, and at every step they advance, they diverge, and their course is liable to take even an opposite direction.

The better to enable our readers to go along with us in our principles of judging, we have reduced the elements of singing to the following scale.

1. Intonation.
2. Conception.
3. Tone.
4. Elocution.
5. Science.
6. Execution.

To these few simple elementary divisions, we confine the whole exercise of the art, and we consider the arrangement sufficient for the purpose of explanation. All others that we know of are compounds of these. For instance, *Taste*, we say, is regulated conception, *ornament*, the combined production of *conception and execution*, and *expression* comprehends the whole scope and excellence of the art, every intellectual power, and every practical grace. These few terms are indeed to be subdivided in themselves; as for instance, *tone*, which is of various kinds, and those kinds of various beauty.—*Power* is a modification of tone. They are generally also combinations both of natural and mechanical talents. But nevertheless we consider the elements to be those we have enumerated, and to be essential, according to the order we have laid down. They are the *genera*, the rest are *species*. In this slight outline, we endeavour to do no more than establish an understanding with our readers, to institute a scale of progression to which we may in common refer. For all these several elements there is a standard of perfection formed in the mind of the person judging, either from some real or known example, or from some imagined possibility.* The dignified expression of Mara, the power and execution of Catalani or of Billington, or the tone of Harrison, have perhaps impressed his mind with a rule of perfection, by which he measures the object of criticism. Again he may believe, that their several perfections might be united, and thus create to himself an image of ideal beauty

* Such an image has been more aptly perhaps defined by Madame de Stael to be, "*La vraie idee de l'impossible.*"

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not to be realized. The faculty of discrimination then, requires not only knowledge and imagination, but a certain temperance and sobriety, as it were, in commixing these ingredients. We must have the good sense to determine what can be done, as well as the memory to recal what has been done, with exactitude enough to be just. Nice criticism demands nice allowances for ourselves as well for the object of remark. We heard Mara with unhacknied ears, and with all the freshness of new delight in the morning of youth, in the unabated warmth of enthusiasm. Our judgment of Catalani was taken after a long interval, which had been passed in a protracted series of attention, by which our sense itself had been worn and indurated, while it took whatever of polish it may have attained. Had these eminent singers been reversed in the order of time, our estimation of them might, nay must have been, different. We point out these sources of disagreement in the exercise of taste, because we would make in our own minds, and procure from our readers, a due compensation for all the various accidents of temper and knowledge, that are so liable to warp the faculties and disturb the judgment.

We assign to *Intonation* the first place, because, although it is not equally obvious in terms to the unskilled and to the learned, it is, notwithstanding, always perceptible to the practised and the unpractised ear. The accuracy of our apprehension in this respect determines our physical aptitude, and is our first guide. We have indeed known even professors who have had a difficulty in deciding whether a note has been too flat or too sharp, when the variation from the pitch has been very minute; but we may venture to aver, that every one is sensible to the sour effect which is the result of imperfect intonation. The fact is curiously exemplified in the performance of persons accustomed only to the accompaniment of a piano forte. Their tune is never so exactly perfect, never so ringing, as that of others who are in the habit of singing to a band. We do not speak of the dull and leathery influence upon the tone which is acquired by the continual accompaniment of the piano forte, but of a deadness in the intonation (we use the word in opposition to ringing tune) which close observers never fail to perceive, and which, we think, will account for the contempt in which professors hold the tune of amateurs, as much as the want of a regular system of vocal practice in the beginning of their education. Let it not

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however be forgotten that ALL singers do at times fail in their general intonation. The ear is not so much in fault as the organs of the throat. MOST singers have also one note that is rarely, if ever, in tune, and is thence called the *fausse note*. These are extenuations. But the rule remains the same; and we think we may safely aver that nothing detracts so considerably from vocal excellence as imperfect intonation.

Conception, by which we intend to signify the power that imagines the full force of every passage, and the best possible mode of applying the faculties that express it, must necessarily have precedence of those it assumes to direct. Conception is to the rest what the mind is to the body: it is the power to which art is indebted for its last polish as well as its first effect: every embellishment that a composition can receive springs from its exercise. The song itself may be compared to an outline, to which the conception of the singer gives all the light and shadow, all the richness, all the brilliancy, all the grace and effect.

Of the remaining heads it is unnecessary to speak further; they are explanatory of their own nature.

Upon these elements we form our judgment of singing, and we make our estimate according to the attainments which we have witnessed and which we know to exist. It can but have been constantly observed that different performers possess these elements in various gradations. The intonation of one man shall be very fine, and he will fail in the declamatory part of his profession—another will want power, yet will have superior quality of tone. We shall not think it fair to consider any singer otherwise than as a whole; and if we point out the weak parts, we shall always do so with a reservation in favour of general merits and abilities. Thus we hope to make peace between criticism and personal feeling, by the mediation of truth.

As we profess to found our work on the basis of permanent utility, and as we hope to give our criticisms some claim to durability, we have judged it most conducive to these ends to retrograde a little in the order of time, and to commence our review of the vocal performers of our own age, by an analysis of the powers and pretensions of the four tenor singers, Messrs. INCLEDON, HARRISON, BRAHAM, and VAUGHAN, who may be said to have formed the public taste in

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their department, during the years of our remembrance. It is eminently true that the public taste does little more than reflect the taste of the performer. Original genius and original perfection first attract the approbation and afterwards sink into the affections and govern the judgment of an audience. The instances we are about to produce, the natural endowments and the scientific acquirements we are about to analyse, afford abundant proof of the truth of the remark.

In the early part of the period under our review, Mr. HARRISON became the object of admiration in the orchestra, Mr. INCLEDON in the theatre. They had scarcely gained their zenith, when Mr. BRAHAM appeared. The dazzling qualities of this astonishing singer effected a complete revolution in the sentiments and feelings of the lovers of theatrical music; and if Mr. Harrison's ascendancy remained unbroken among those who attended the concert rooms of the metropolis, it was because his excellencies were of a totally different class, and better accorded, if we may so express it, with the regular classical habits of thinking among the order of persons who constituted his principal hearers. The KING HIMSELF, the NOBLE DIRECTORS of the antient music, and the world of fashion, who attended the antient concert and the vocal concert established by Mr. H. in conjunction with Messrs. Bartleman and Knyvett, had associations both in manners and in music, which suffered some degree of disturbance at the bold innovations, the extraordinary force, and the extravagant ornaments of Mr. Braham's declamatory and florid style. The enthusiastic spirit of the many acknowledges little of those restraints which manners highly cultivated and habits strictly regulated impose upon those of superior rank, education, and deportment. Persons so circumstanced are removed from all sorts of violence, as far as the stars of the firmament from the inhabitants of the earth. From this cause, not less than their own perfection, the pure, chaste, and classical beauties of Mr. Harrison's singing prevailed over the strong and energetic, but wild luxuriance, and even over the admirable pathos and expression of Mr. Braham. He could carry away the natural affections of the multitude, but he failed in a degree to excite, because his theatrical vehemence shocked the sympathy of the polished *concert audiences*, as we may term them. It is a curious proof of our hypothesis that he satisfied these very personages at the Opera. But there he was

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upon the stage. There they were prepared for the manner of the theatre. In the concert-room it was the reverse. So true it is, that judgment even in the fine arts, depends upon association; for it is not to be doubted, that in certain parts of his orchestra singing, ("*Deeper and deeper still*" for instance,) Mr. Braham did far outgo any of his characters at the Italian theatre.

Of Mr. VAUGHAN, the successor of Mr. Harrison, we shall hereafter speak at large. He has pursued most successfully the way trodden out for him, and he has certainly extended and improved it. We are inclined to think that a new æra is commencing, or rather, that it has already commenced. The florid style really and generally so called, will decay, and a manner of singing approaching somewhat to the Italian school, more varied, elocutory, and ornamented than the English, but still retaining its mild beauty and original strength, purity, and grace as characterized in the compositions of *Purcell*, *Handel*, and *Arne* will succeed. If Mr. Vaughan lives, he will do much towards so desirable a change. But a solitary instance would not extend very far. Mr. Harrison was powerfully assisted in the propagation of his particular style, by the accompanying excellence of his friend, MR. BARTLEMAN, running in the same current, and indeed there was a manifest consent of principles in the persons of all the professors connected with those leaders of science in several schools of art. Messrs. KNYVETT, Mr. NIELD, and Mr. Goss were all pretty much of the same order. Such a coincidence must always subsist under similar circumstances, and these singers form as it were a train associated together by the same opinions upon the theory, and the same manner in the practice of their art. It is to this concentration that they owed and still retain much of their strength and dominion over the judgment of others. The public at their concerts not only had an opportunity of examining their individual merits, but was led to perceive the unity and beauty of the conjoint performance upon one principle, heightened and polished to its utmost degree of perfection by constant associated practice. We shall presently shew in what manner and to what degree Mr. Vaughan has exalted himself above the rank of his companions. Nor is he alone. A change of a similar kind will we apprehend be found in the probable successor to Mr. Bartleman's honors. We think the future efforts of Mr. Lacy, who as a bass singer, blends the science and perfections of the English and

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Italian styles very happily, will assist in forwarding among bass singers, the improvements which we anticipate in common with many, who desire the establishment of something that may really claim the title of AN ENGLISH SCHOOL OF SINGING.

MR. INCLEDON

Received the early rudiments of a musical education in the Cathedral of Exeter, where he was one of the choristers, as we learn from a contemporary of the same choir. While he was yet very young, he was inveigled away, and carried on board ship to preclude the possibility of his giving evidence on a trial of great personal importance to a relative of one of his superiors. He remained at sea for some years, and on his return appeared at a provincial theatre, from whence he was translated to London.

These circumstances are related with a view to account for the peculiar direction of Mr. Incledon's natural talent towards that species of performance which obtained for him a reputation as generally extended during many years as that of any singer who has ever appeared, though little derived from the helps of science or from the patronage of scientific men. With scarcely any other guide than Nature, and scarcely any other aids than voice, ear, confidence, and an infelt delight in the practice of singing, the name of Incledon spread itself among the great body of the public. —His natural endowments were certainly considerable: he had a voice of uncommon power, both in the natural and falsette. The former was from A to G, a compass of about fourteen notes: the latter he could use from D to E or F, or about ten notes. His natural voice was full, open, neither partaking of the reed nor the string, and sent forth without the smallest artifice; and such was its ductility, that when he sung pianissimo, it retained its original quality. His falsette was rich, sweet, and brilliant, but totally unlike the other. He took it without preparation, according to circumstances, either about D, E, or F, or ascending an octave, which was his most frequent custom; he could use it with facility, and execute ornaments of a certain class with volubility and sweetness. His shake was good and his intonation much more correct

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than is common to singers so imperfectly educated. His pronunciation of words, however, was coarse, thick, and vulgar. With such qualifications Mr. Incledon came before the public, and he speedily obtained a great share of favour by singing the genuine English ballad, principally sea songs, to which his nautical life especially fitted him. He had a bold and manly manner of singing, mixed however with considerable feeling, that went to the hearts of his countrymen. He sung like a true Englishman. He had all the courage and the confidence of nature and his country. His talent was employed upon what Englishmen understood and felt and loved; it was completely *ad hominem*. He disdained any thing like artifice, and giving unlimited play to his fancy and to his powers, he followed wherever they led him. He appeared to be himself sensible of the delight; he sung like one gratified to excess with his own tones and his own expression; he stopped where he was most pleased and prolonged the passage and the sensation exactly according to the scale of his own satisfaction. He acknowledged few other rules; and it fortunately happened that he proceeded upon a law of nature and common sympathy, which however to learned ears it might have been out of all plumb and square of art, bore along with him the full tide of public approbation and applause. The subjects of his songs also contributed in a high degree to his popularity. His *forte*, we have said, was ballad, and ballad not of the modern cast of whining or wanton sentiment—but the original, manly, energetic strain of an earlier and better age of English poesy and English song-writing, such as *Black-eyed Susan* and *the Storm*, the bold and cheering hunting song, or the love song of Shield, breathing the chaste and simple grace of genuine English melody. These (except the hunting song, which is now very rarely heard, if at all) have lived, and they will live; they gave and received lustre when sung by Incledon, and we consider it no less a triumph of good taste than of his merits, that these pure specimens of English composition still continue to be preferred in the theatre past all dispute, to the glittering, tinkling, hybrid novelties of a more modern fashion. We hope we are able to comprehend and to feel all the value and enchantment of good Italian music and true Italian singing, but we do absolutely nauseate the effeminacy of an English ballad, tricked out in a tumtawdry, tarnished, laced suit of thread-bare Italian finery; and we nauseate it still more if its naturally wholesome

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beauty is transformed into the worn-out and emaciated image of foreign voluptuousness.

Incledon owed something to the sweetness and compass of his falsette, but more to declamatory force. There was a fire in his manner that never failed to animate and raise the spirits of his hearers.—Thus he took captivating hold on the million, while so fearless an appeal to nature, aided by the charm and brilliancy of his upper notes, dissuaded the judgment from severity. He appeared to scorn artifice, and to solicit none of the honours of high musical pre-eminence. If he pleased those who could not fail to be pleased with his manly English elocution, and pure, powerful, and sweet tone, and a manner of singing not absolutely divested of the graces of execution, he seemed to labour for no higher end, and to this degree of eminence, which carried with it an almost unusual popularity, he may be said to have completely attained. Although not entirely excluded from the orchestra, he can be said to have had but small share in the concerts of his time. He sung occasionally at the oratorios, and at some provincial meetings, in the early part of his career.—But his sphere was Vauxhall and the theatre. He had lately adopted the addition of "The Wandering Melodist" since his place in the metropolis had been occupied by others, and under this appellation he for some short time gave an evening's amusement in various places. Every singer is perhaps in strict speaking, entitled to the name with Mr. Incledon; but nevertheless, had it occurred to ourselves, we should never have thought of applying it to any other public singer. It was felicitously chosen to convey, as it seems to us, his unartificial style, his sweet and powerful tone, together with the particular and native pleasure which the character of the airs he has been accustomed to sing, both as to musical and as to verbal expression, more especially impart.

In the year 1817 Incledon, much impaired by age and labour, but more perhaps by free living, left this country for America, where he sung with great applause.

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MR. HARRISON.

Of all the singers we have ever heard, Mr. HARRISON is the most difficult to describe, and for the very same reason which rendered it impossible for any imitator, however acute his ear, however nice his perception, however retentive his memory, and however various his execution, to convey more than a faint notion of the perfections of the most eminent master of his time. His singing was limited, but all that he did was absolutely perfect in its kind. Nevertheless it was tempered with so felicitous a grace, that it presented no prominences either for description or imitation. It was one uniform stream of mellifluous sweetness. If, as has been observed by a traveller, Madame CATALANI has been able to astonish and enchant all Europe by the possession of a dozen songs, Mr. HARRISON held his countrymen by a still shorter, though not less durable chain.

This celebrated man was trained from his earliest years among the choristers at the Chapel Royal of England. In this school and its adjuncts, the King's Concert and those meetings which were supported by the gentlemen of the Chapel—he continued till his death. His voice was a legitimate tenor of no extensive compass (about two octaves, from A to A) of very limited power, but of a tone of which defies even imagination to conceive the exquisite delight it conveyed. It was at once enchantingly rich, sweet even to lusciousness, and as brilliant as the finest falsette. He was slow in forming it, and a considerable portion of management was perceptible to the observing auditor. It must yet be admitted to have been pure in the most complete sense of the term, for though we are quite sure it was modified,*

* We wish to guard students most especially against the danger of artificial expedients in regard to tone. Those who are fond of captious exceptions may say, that every thing which relates to the formation of the voice is artificial. True—and so are almost all the habits of life. But there is exactly the same difference in our definition and theirs, as there is between *art*, when used in a good sense, and *artifice*, when employed in a bad one. For instance, some singers have commonly recourse to singing in the throat to increase power—of such a nature are what we would call artificial expedients. It results from our own observation and experience, that power is never to be increased but by practice—never suddenly, but often, nay always by regular and constant exercise of the voice. The same rule, we think, applies to all modifications of tone.—Correct and certain habits must be formed by slow degrees; nothing in art can with the smallest possibility of success be accomplished suddenly or in haste, or committed to chance.

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and considerably modified in its passage from the chest, in the mouth and by the action of the lips, it was yet wholly free from the smallest defect, and was so entirely satisfactory to the ear, that for the first time any one heard Mr. H. it would be impossible to attend to any other of his many excellencies. If we may be permitted to compare the human voice to any known instrument, we should certainly say, that Mr. Harrison's in some measure resembled the richest and deepest sounds of the musical glasses, well played, in a good room, and the analogy is brought nearer by the way in which the tone was produced. The performer on the glasses gives birth to his melody by a touch that apportions the gradations from soft to loud and from loud to soft again, in the finest possible manner. No passion ruffles, no violence disturbs the smooth and delightful flow. It falls upon the ear like the light of a summer's moon upon the eye, soft and soothing, while the balm of the air through which it glides, seems but a part of the sensation itself awakens. So was it with Mr. Harrison's performance. He breathed his notes with so gradual a sweep, they swelled and died away so deliciously, that the beauty, the exquisite beauty of his voice appeared to absorb into its proper effects all the other component parts of his singing. It was for a time impracticable to separate or analyse them, and it was not till frequency had dulled the sense of his inimitable perfection in this respect, that the mind was left at leisure to examine the other constituents. We need scarcely add, that his intonatian was perfectly accurate; had it not been so, no perfection of tone could have produced the effect we have endeavoured to describe.

Mr. Harrison's conception was chastity itself, and it is probable, that he owed the peculiar superiority he enjoyed over all others in this respect, and the infinitely minute finish of what he did, to the limited power of voice we have already spoken of. But this natural disqualification for the bolder flights of imagination ought not to impeach the character of his judgment. In all that he voluntarily attempted, it was scarcely possible to conceive any thing more pure. We say in what he voluntarily attempted, because it is a necessary reservation against the general cast of songs which provincial meetings, where Oratorios are done entire, entail upon the profession.—Mr. Harrison's *choice* we should estimate by the songs which he adopted in concerts of selection. They were commonly Dr.

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Pepusch's cantata of "*Alexis*," Handel's "*Lord remember David*," and "*Pleasure my former ways resigning*," Dr. Boyce's "*Softly rise*," Zingarelli's "*Ombra adorata*," Webbe's "*A rose from her bosom had strayed*," and in later days, Attwood's "*Soldier's dream*," and Horsley's "*Gentle lyre*." We will not say that he cannot be exceeded in these songs, for we honestly think that in some of them, while Mr. VAUGHAN is perhaps somewhat below him in tone, he is very nearly, if not quite his equal in finish, and his superior in pathos, energy, and ornament. Mr. Harrison's style of singing these songs would now a days be esteemed plain, and perhaps somewhat too tame and chastised. But if he was below the absolute standard of possible expression, (which we think he was) we are much farther from yielding our assent to the unqualified licence of the florid manner in use at present. Some years ago ornaments had meaning, Such things are now but too commonly a jargon of rapid inexpressive passages. Whatever he added was strictly graceful and severely just. Not a note was appended to any song, but was of the exact character of the part of the air in which it was placed, while the execution was delicate, articulate, and appropriate in the most extraordinary degree. We hold that ornament derives its distinction much more from execution than from composition. The very same notes differently accented, produce effects diametrically opposed to each other. An ornament sung slowly, or with certain slight alterations in the time and tone (for tone has its shades as well as colour) becomes lively or pathetic. To this property of ornament Mr. H. was truly sensible, and he manifested the nicest judgment in the application of the principle. He communicated even to his shake somewhat of the effect we have described. It was not of the hard rapid kind which is now in vogue among tenors, but moderately fast in its ordinary rate, sometimes quickened or retarded according to the sentiment, and always liquid and even to the same precision that regulated the other parts of his performance. And here we cannot omit to bring to recollection the admirable faculty of Madame MARA in this particular. It was really among the most wonderful parts of her astonishing attainments. The shake, as she used it, was an ornament of the most expressive kind. It was no Nightingle juck, surprising but unmeaning. She made it always the handmaid of her art. She animated by its rapidity and spirit the liveliest air that she sung, or she swelled, softened and protracted

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its turns to give the last and most touching pathos to tenderness and grief. In this qualification Mr. Harrison partook, and we can scarcely call to mind any other singers who have acquired this rare attainment in the same degree. It is well worthy of remark and imitation for the genuine application of this grace upon which the old teachers of singing* value themselves so much, seems to be fading fast from memory, and losing its rank and dignity.

The elocutary part of Mr. Harrison's performance was in conformity with the general features of his mind and powers. It was easy, natural, and polished. Without affectation, without provincialism or vulgarity, very little removed from the common enunciation of educated persons, and not at all tinctured with any prejudices or defects engendered by the practice of his art; his English was conversational not vocal.† The vowels preserved their character and tone. He spoke with the dialect, if it may be so called, of the metropolis and of the court, that is to say, his pronunciation was more round and open that that of the provinces, a circumstance

* See Tosi on the florid song.

† With the musician, the human voice is regarded as an intrument, but of all instruments it has the most powerful effect upon our minds and feelings.

To assist in explaining the nature of this curious and delicate organ, it may be said that every person has two distinct voices, the *singing* and the *speaking* voice, between the operations of which there is little or no analogy.

In singing, the sounds are formed in the *larynx*, which is situated immediately above the windpipe; and the notes of the musical scale are produced by the combination of the muscles upon certain membranes in the interior of the *larynx*, which form an aperture called the *rima glottidis*.

In the higher notes of the scale this aperture is proportionally contracted, and in the deeper intonations the membranes are relaxed, and the aperture enlarged. In speaking, the *glottis* acts unconsciously, and the tones *coruscate* through all the intervals of the key of the person's voice. They play with incredible quickness between the key note, through its third to the fifth above, and in forcible expressions, will flash from the lower octave to that of the double octave.

The office of the *glottis* in singing is the same with that of the *reed* in musical instruments, and the muscles are made to act upon it with such precision and agility, that it surpasses the most expressive instruments in rapidity and neatness of execution. The desideratum of the art is to use both these voices at once, and so to blend one with the other as that neither shall be injured. This is a rare faculty which has perhaps not yet been attained in our language. When we listen to vocal music in a language we do not understand, we can then readily perceive the effort which is made to bring these voices together, and it then becomes apparent how liable words are to injure the beautiful sounds which feeling and sentiment induce.—*Lives of Haydn and Mozart.*

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which our readers will find to be the subject of a judicious observation upon the approximation of the English to the Italian language, in a letter from a correspondent in another page of this number.—He could never be said to be highly impassioned or deeply pathetic. It was in these respects that he was defective. When chance led him to songs of energy (such as *Sound an alarm*, JUD. MAC. *Love sounds the alarm*, ACIS and GAL. and even in the spirited passages of HORSLEY's *Gentle lyre*) he certainly failed. There was no lack of suavity or grace, but there was no fire; the form was perfect, but it was lifeless—the spark from heaven was wanting. A consciousness of his inability to express words with force and notes with velocity and spirit, directed his judgment to the selection of *cantabile* airs as his proper style. Nor does the resolution he appears to have taken to confine himself to such a line at all detract from his merit. Far otherwise do we esteem the exercise of such a judicious dominion over those desires which too frequently impel professional reputation towards disgrace. We will venture to assert that power has universally its limit in art, and that no professor, however gifted, has yet attained to real unsullied excellence, or rather perhaps to that height which talent is able to reach, except by devoting himself constantly, unremittingly, sedulously, to the cultivation of a particular department, and that the one best suited to his natural faculties. It is true in science and more true in art. Let us be clearly understood. We mean to say that he who devotes himself to one branch of art, although he searches every other to the bottom, if he uses knowledge wisely, will bring to the illustration of his own whatever of beauty or science can be drawn from the rest, and can be engrafted upon it with force and elegance by the natural requisites he possesses. This is the very top and finish of art, and this was the distinguishing characteristic of Mr. Harrison.

From the picture we have drawn we may indulge a hope that a not inaccurate acquaintance with the real attributes of this master may be preserved. He laid and he has left behind him the foundations of a school, of which very extensive remains may yet be traced. They are, however, already so built upon by others, so adorned and so defaced, that the original dimensions might otherwise soon be lost. Mr. Harrison died in 1812, at the early age of 52, and the reputation he obtained may be truly appreciated by the minute, and we trust, the faithful register we have made of his great qualifications and acquirements.

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MR. BRAHAM.

If we say that Mr. Braham is gifted with the most extraordinary genius and aptitude for the exercise of his profession that was ever implanted in a human being, we shall not, according to our conception of his voice, science, and imagination, in the slightest degree transgress the bounds of truth. His throat is an organ of more varied power, more extensive compass, and more astonishing flexibility, than was ever before possessed by any singer, if we may determine by the songs written for the performers of the several ages of the musical world, by the masters of the times in which they lived. His mind is rich with the stores of science—his imagination bold and vivid. The invention of Stephen Storace, who wrote the opera of *Mahmoud* expressly to give the town the first specimen of Mr. Braham's ability, was exhausted in the search after such combinations of notes as should bring together all possible difficulties. Still, however, the fancy and the execution of the performer completely distanced the labour, research, and contrivance of the composer, great as they were acknowledged to be, and stimulated as they must be supposed to have been by the merits of the person for whom he was at work. Mr. B. not only went through Storace's elaborate passages with a degree of force and facility surpassing every thing that had been before heard, but he superadded notes and embellishments which at once established him in a rank pre-eminent to all that contemporary judges had been accustomed to regard as greatest and best in the florid style, which the opera of *Mahmoud* was principally composed to display.

We repeat, in order to impress our readers most completely with our opinion, that *taken as a whole*, we consider Mr. Braham to be the most accomplished singer it has fallen to the lot of the present or perhaps of any generation of men to hear. We would impress this opinion, because, greatest as he is, he might, we think, have been much greater, and because, as it happens in his performance that he seldom continues for any considerable succession of notes or of time to satisfy the ear, the heart, and the understanding, so it will necessarily follow in our criticism, that the allowance of his merits will be continually broken and interrupted by notices of defects. We purpose to examine his faculties and acquirements as

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minutely as possible; first, because there is no instance that comprises such various powers and such singular splendid faults; and, secondly, because we feel that it is not in the reach of criticism to diminish the amazing reputation among all ranks of hearers that Mr. Braham has by incessant study and the most laborious exercise of his talents in the service of the public continued so long to deserve. His honours will wear well, for they have been dearly earned.

To begin according to the scale we have laid down—Mr. Braham's INTONATION is astonishingly perfect when the various quantity and quality of the tone which he uses is made, as it ought to be, a part of the consideration. All singers are taught, among the very first elements of their instruction, the art of singing the scale in tune according to a certain limitation of power and a certain modification of natural voicing; and this process is continued from the bottom to the top of the voice throughout all its compass. Continual repetition is supposed to fix and confirm the intonation of the scholar. We do not mean to derogate at all from the excellence of the practice.—It is the *only* way, we may affirm, to begin to make a singer; but, nevertheless, the faculty of singing in tune must be carried much further and to objects very remote from this early process of vocal institution. It is when a greater or less quantity of tone is emitted that the excellence of the training becomes manifest. It is in the infinite diversification of tone, according to the sentiment or passion to be expressed, that the mechanical preparation is proved to have been conducted upon principles commensurate with the voice, the imagination, and the science of the performer. If the intonation fails under any of the gradations of power or quality of tone suggested by the conception in order to aid the expression, in so much the education and the practice of the singer has been imperfectly conducted. We know no particular in the multifarious detail of acquirement necessary to constitute a great singer that indicates excellence more strikingly than the complete possession of this rare attainment. Mr. Braham has it unquestionably, and in as much perfection probably as it is given to human nature to reach. When the prodigious volume of his voice is fully estimated—when the heart-rending pathos, to produce which he sometimes assimilates the shuddering tremulous tones almost to the actual expression of the most natural grief—when the loud,

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ear-piercing, animating sounds with which he invests a call to glory, are remembered—when the inspired, pure, consoling words of adoration or thanksgiving united in his melody—when the tenderness of his amatory airs and the volant lubricity of his astonishing execution be brought to recollection—our readers will at once acknowledge the superiority of his intonation. When the ear and the judgment are liable to such immoderate disturbance, not only from the stress applied to the functions merely physical, but also from the workings of the imagination and of the passions, to preserve the tune so generally correct as Mr. Braham does, bespeaks an original strength of organ, and an acquired facility of using such organ, that cannot but be truly wonderful to every observer who has attended to the facts we have enumerated in their extent, and to the habits and powers of others in this particular.—Most singers have one note which, in spite of the most sedulous exertion of care and practice, remains almost uniformly defective. Perhaps the rule applies more completely to females. Of this *fausse note*, however, there is no trace in Mr. Braham, that we have been able to discover. He may, he must, occasionally sing out of tune; all singers do so at times—but no one whose execution is of such and so complicated a nature can, we think, be more free from the defect which is of all others the least to be endured.

There is no attribute of a singer so difficult, we might almost say impossible, to describe as TONE, for the analogy between the human voice and instruments is so slight as to convey scarcely any idea at all of resemblance. To such objects of comparison, however, we are reduced, when we seek for a permanent similitude, and it is fortunate, as far as concerns the present at least, that there are very few of our readers who have not heard Mr. Braham. There are many remarkable circumstances about the tone of Mr. Braham. To them our representation will be intelligible, if it should fail to be absolutely descriptive. The oboe, clarinet, or bassoon, are the instruments of whose quality it partakes, though certainly it has far more richness, brilliancy, and refinement, than any of them.—At its sweetest it rarely loses a slight approximation to reediness, and at all times it retains its peculiar properties. The whole compass of Mr. B.'s voice is nineteen notes, and if not all of equal strength, they yet differ so little in power perceptibly to the auditor, that it seems as if the singer could at pleasure produce any

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given quantity of tone, from pianissimo to fortissimo, upon any one of them. Mr. B. can take his falsette upon any note from D to A at pleasure, and the junction is so nicely managed, that in an experiment to which this gentleman had the kindness to submit of ascending and descending by semitones, it was impossible to distinguish at what point he substituted the falsette for the natural note. There is, nevertheless, an obvious departure from the exact natural tone as he rises in the highest notes (A, B, C, or D,) to the peculiar quality which distinguishes the falsette. But Mr. B. has assimilated the two in their general colour and bearing with much more success than any other performer we ever heard who made such extensive use of both; and his voicing may be pronounced to be *sui generis*, of its own proper cast, from the lowest to the highest note of his compass. We now speak of this power as naturally exerted, and have no hesitation in saying, from having witnessed the experiment alluded to above, that no voice can be in this respect more perfect.

Whoever has heard Mr. Braham sing the first line of "*Waft her, angels, thro' the skies*," (from Jephtha), and recollects such first line separately and apart from the rest of the song, will have heard the perfection of his tone, and will probably admit that he can produce sounds (if not as rich, sweet, and brilliant as Mr. Harrison's), breathing hope, adoration, and fervent piety, sounds most touching and full of beauty. Whoever has heard him in the recitative preceding this air, as generally sung, "*Deeper and deeper still*," will have listened to as extraordinary changes of tone, expressing remorse, hesitation, the deepest anguish and despair, awe, heart-rending yet firm and resolute obedience to Divine power and justice, bitter thoughts urging to the very confines of madness, and finally, the shuddering horror of pronouncing a sentence which fulfils an oath to heaven and sacrifices all earthly hope of happiness. We can select no single specimen which assembles so considerable a portion of the light and shadow, of the *colouring* of tone (if we may borrow such a term) as this admirable recitative and air. In the order of musical effects it ranks (as we have said before), we think, with the finest efforts of Mrs. Siddons in the drama.

Descending to the next degree of expression depending upon tone, we arrive at the declamatory or elocutory parts of Mr. Braham's style. And here we may quote such songs as "*Sound an alarm*" in

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the orchestra, or "*The death of Nelson*" upon the stage, as affording the highest examples of force and volume of voice connected with powerful and articulate speaking.

From his amatory airs we should select "*From shades of night,*" in the opera of *Mahmoud*, now almost forgotten; among the most agreeable of his songs, in this department, are also, "*The beautiful maid,*" and SHIELD's delightfully simple ballad "*The thorn.*"

Mr. Braham's tone in divisions is perhaps more pure and unvaried than that which he employs in any other part of his singing. It is the vice of common performers, nor is it absolutely confined to that rank, to change the tone in passages of agility by closing or opening the throat or the mouth, in order to evade difficulties, or to increase or diminish the degrees of loudness.—Not unfrequently we hear a division which begins upon one vowel carried through two or three others, in order to facilitate the performance of the passage. Mr. Braham is generally free from all these deformities, because nothing within the province of rapid execution presents any difficulty to him. His errors in the substitution of one tone for another are errors of judgment or of feeling, caught probably from some early and peculiar association. We may close these remarks by stating that he gives both divisions and ornaments with considerable adaptation of expression, and generally speaking perhaps with less force than the other parts.

There is yet a large department of art to be spoken of, in which he so completely transmutes the manner of voicing, by adopting the style of the school, that the tone, if it still retains its grand original characteristics, is nevertheless perceptibly altered throughout; we mean his Italian singing. Whoever has remarked the Italian method of producing tone, has observed that it differs most essentially in the first principles of its formation from the English.—Neither is the Italian expression of tone of the same cast as the English, even when applied to the same sentiments or passions. It departs as essentially as the action of the Italian from the gesture of the English stage. Mr. Braham at the opera, or in an Italian scena, is a totally different man from Mr. Braham at Covent Garden, or in the orchestra of an oratorio or a concert. We need make no other attempt at description than to say, that he assumes the national distinctions according to the place in which he exercises his talents. Our readers will determine how much is due to

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the verisimilitude which Mr. B. attains, under such very opposite circumstances.

We have conceded to this astonishing performer the possession of all the attributes of tone, power, sweetness, brilliancy, and adaptation to all the degrees of sentiment and passion, and even to national mannerism. Our opinion then, that the principal defect—the defect which most alloys and deteriorates Mr. Braham's singing, is to be classed under this head, will be received with some surprize. The variety of which he is capable, however infects his whole performance, renders the pleasure his audience derives uncertain and unstable, frequently disappointing the ear at the very moment of its most intense and fervent expectation, and too commonly by disturbing the sympathy, it destroys the whole effect. The mechanical operation by which Mr. B. increases his power, is a very peculiar alteration in the parts adjacent to the upper region of the throat and the back of the mouth, so that the voice proceds more from the head than the chest, by which the tone is swelled in its passage, but at the same time it becomes very disagreeably reedy and takes a near resemblance to the clarinet, or to that known effect which in trumpet playing is called *overbroke*. So insensible are we made to defects by repetition, that every habit has a tendency to become stronger and stronger, and such has been the gradual and unconsidered growth of this unfortunate error in Mr. B. that it has gone on till his whole performance is absolutely corrupted by its frequency. Nor is this all. He is very apt to quit notes in an abrupt and unfinished state by sudden stops and instant terminations of words and of the tone, which are most disgusting to the ear. For the last error we need be at no loss to account; it proceeds from a mistaken idea of the expression of sentiment or passion, for we may well call that idea of expression mistaken, which fails to carry with it the sympathy of the auditors. He is too much deadened to the revulsion of feeling produced by violence. In consonance with both these, are to be joined defects of pronunciation, which shall be noticed in the proper place. Hence it appears, that the whole effect of Mr. Braham's singing is at least unsure, and hence it is, that we are rather astonished than gratified and frequently as much disgusted as pleased; hence it is, that we never enjoy from hearing Mr. Braham the fine flow of tranquil delight that attended the performance of Mr. Harrison, nor that uninterrupted satisfaction,

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which awaits upon the more declamatory and pathetic, yet not less finished singing of Mr. VAUGHAN in the particular style of each.

Mr. Braham's CONCEPTION is rich and luxuriantly fertile.—When we speak of conception, we mean to describe that power of mind which apprehends the full intentions of the poet and the composer, as well as the power of invention displayed in the combination of ornamental passages. And in treating of this faculty, we would unite the science which dictates the right application of the other qualities of the singer they display. In this respect singing is analogous to acting, but with one especial difference. The actor is at complete liberty to compose and regulate the melody and pauses of his speech—the singer, on the contrary, is limited, and his expression is almost as much directed to the melody, as by it.—Inasmuch as singing departs from the natural language of passion, the effect is weakened, inasmuch as the feelings are excited by music, it is strengthened. Mr. Braham enters into every composition with a glow of sensibility that gives the strongest colouring to it, and calls into full activity all his own natural qualifications. He is always under the influence of enthusiasm; we use the term in a good sense, for upon the subject of energetic manner, we are at least as fervent as himself. Whether the imagination be employed upon the sentiment or the passion, upon the melody, the expression, or the decorative parts of a song, he has the fire of Anacreon, and the luxurious exuberance of that poet, who has been his most successful translator. It is however in both these instances, that he transcends the common understanding of the art and its attributes—it is here that he surprizes rather than pleases—here that he shocks the temperate and subdued judgment of sober criticism. We are content in this case to acknowledge no other rule than sympathy, from which science must in matters of art collect its canons. Mr. Braham never, we may truly say, continues for any considerable duration of time to satisfy, because he always outstrips the feelings and fancy of auditors. It should seem as if there were an anxiety to introduce too much for the space it is designed to fill. Hence to speak generally, the performance wants that simplicity of design and that purity of execution which is the characteristic of fine taste, and to descend to particulars, hence proceed those unaccountable and indescribable noises rather than tones, the sudden stops, the violences

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and superabundant combinations of notes, which distinguish while they deform Mr. Braham's singing.

When we come to speak of his elocution and his execution, we perceive that much of what we might have classed under these heads, has necessarily been anticipated by previous description, for it is scarcely possible in such an analysis, to separate from each other completely, parts so intimately connected. Elocution comprehends pronunciation. Mr. B. is eminently articulate; not a syllable is lost to the hearers. He is bold, nervous, and as emphatic as consists with the fervour of his feeling. His recitative is particularly masterly—but in this as in all other points he is unequal. Quaint and peculiar ideas of tone and expression here also frequently mislead him beyond the bounds of what is legitimate and good. He refines too much, or he points too powerfully. Ease and nature are violated. He appears to squeeze out sounds by protracting the vowels as the Italians are wont to do upon such syllables as *mio*, *Dio*, &c.—These are the peculiarities which render his general manner so easy of imitation, and at the same time so dangerous to the public taste, as well as to those who make him their model, for there is but one step from the sublime to the ridiculous.

Nothing can be finer than his execution* generally and most particularly when we consider it in relation to divisions. He flies through the whole compass of his voice with the smoothness and speed of light. The hearer feels no disturbance from the want of facility or from the fear of failure. It is not at all to be wondered, that a faculty which must afford such unbounded delight to its possessor, should be so freely (we may not say so lavishly) exerted.—Some of the power which Mr. Braham exercises, is faithfully registered, and will be handed down to posterity in the songs composed for him by Stephen Storace. But the permanent notation will fall far short of the truth. We said before that we have heard him by way of experiment, and in private, run through the whole compass of his voice by semitones, ascending and descending with a degree of velocity and precision which can only be known to those whom he has indulged and gratified by similar proofs of his astonishing facility. We must repeat that the exact point of junction between

* We except against his shake as too hard, close, and rapid, and wanting the liquidity which gives it its only value in expression. In point of fact, his shake is utterly without meaning.

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the natural and falsette was absolutely indiscernible, although as he rose in the scale the difference of the tone became perceptible.—We think we may safely say, from an acquaintance with his powers, which commenced on the first night of his appearance at Drury-lane, that there was no imaginable combination of notes, however various or protracted—no sort of grace in use among singers, which Mr. Braham could not (at a somewhat earlier period perhaps than the present) have expressed in almost any manner that was desired. His knowledge of the science of music is scarcely less complete, and his acquaintance with the works of composers in all styles and of all ages is as universal as that of any other singer in existence.

Nothing remains to be said that occurs to our observation or remembrance. Mr. Braham is a master of his art, though, had his natural endowments and scientific acquirements been less, it is perhaps true that he would have been greater, because less power of variety would certainly have rendered him more perfect and more pleasing. We refer all his splendid faults to the influence which so fervid an imagination, when it is ministered to by unlimited facility, necessarily possesses over the judgment. Imagination is indeed despotic in the mind, because it is rarely found unaccompanied by fine sensibility, and the senses all follow these their most potent leaders. From a constant, and we hope, a not inaccurate observation of the progress of expression, we have found that original associations are rarely changed, and that so far from being weakened in our passage onward, they not only become stronger as to mental impression, but acquire much more fixity and force in their mechanical symbols, from habit. It is by such continual confirmation that erroneous expression in articulation, and in tone more especially, first probably engendered by the commixture of the styles of the English and Italian stages—of the table and the orchestra (for at each of these Mr. Braham has been alike demanded), has been from day to day repeated, till the singer himself has become entirely unconscious of the deviation, wide as it now is from the original comparative purity and beauty of his execution. If any thing can open his eyes, it must be found in the examination of his defects at second hand. He can be at no loss for examples, since the whole kingdom resounds with the strains of his imitators. This is the most unfortunate consequence of his aberrations. A generation must pass away before the bad taste which has been thus

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propagated, and which now fills every corner of the isle, can be obliterated. Mr. Braham is much too sensible a man to derive any satisfaction from the complimentary distraction of his followers, however numerous they may be. He is, we repeat, master of every style. Not to admit this perfection in its fullest acceptation would be to deprive him of a part of his honours; and if he has rendered up himself to a luxuriance of ornament, to a degree of passionate expression a little above the colouring of truth, or if he has vitiated the purity of his taste and the uniformity of his manner by a general commingling of the style of the church, the Italian and the English theatre, the orchestra and the chamber, it has been from a want of recollecting that the public judgment is formed by the study of such eminence as his own, and that, while it is his profession to administer to the pleasure of the age, it was his duty to preserve, and with such talents it was certainly given him to exalt, the dignity of his art.

MR. VAUGHAN

Is a native of Norwich, where he received the first rudiments of his musical instruction in the choir of the cathedral church. There were at that time subscription concerts upon a good scale, where the best secular music was performed under the direction of an amateur, and at these young Vaughan sung with great applause. His voice, his countenance, and his manners, were alike prepossessing, and what adds an interest to the relation, his father died and left him an orphan very young, at the very instant when the first notes of a concert for his benefit were performing. He was immediately befriended and protected. Dr. Beckwith, a very sound musician, then the organist of the Cathedral and St. Peter's, and the most esteemed teacher of his day, continued to instruct him; but he was still more fortunate in the friendship of a clergyman, deeply learned in the science and enthusiastically fond of it, who used such exertions to forward his promotion as belong only to warm disinterested affection. His merits, aided by such assistance, soon translated him to the chapel of Windsor, and he has gradually gone on till he arrived at

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the eminent distinction of succeeding Mr. Harrison* in the choirs and the concerts of the metropolis. We have deviated from our track into private anecdote, because we are desirous not to withhold what is so honorable to all the parties.

We are now to consider Mr. Vaughan in the high professional light he has placed himself. His intonation is mathematically correct, and the clue to a precision so difficult to attain is to be found in the accurate knowledge he possesses of the extent of his power and in the rigorous austerity with which he limits his efforts to his faculties. The nice application of this rule of judgment is seen at the very commencement of an analysis of his qualities.—It will be found to accompany us at every step of our progress, and to predominate by its general bearing over every other element of his excellence, natural or acquired. Nature, exercise and taste are all employed in the formation, preservation, and practice of tune, although it is very common to attribute perfection or approach to perfection in this particular to nature alone or *to ear* as we familiarly say. But in truth ear is perhaps the least concerned at last. At first we regulate the scale by this faculty, but it is exercise that in the second stage confirms the organs of sound and fixes them to just degrees by the force of habit; and finally it is the knowledge of what stress these organs will bear, that teaches us to confine the imagination within the bounds which nature has assigned to the functions of the throat. It will therefore easily be estimated for how considerable a portion of knowledge, observation, and ability, we give a singer credit when we grant to him that his intonation is mathematically correct.

Now we are about to aim at the description of Mr. Vaughan's tone, we feel all the difficulty which the want of precise terms, the necessity for a technical language of sound, impose upon us. We can call to mind neither voice nor instrument that bears any resemblance to his. It is perhaps neither so rich nor so sweet as Mr. Harrison's, but we should describe it as naturally more pure, if its being less *modified* may entitle it to such a distinction, more free and quickly formed, less brilliant though more penetrating and various, not less ductile, certainly more powerful, less adapted to tenderness, better fitted for the expression of passion, deep pathos, and declama-

* We do not mean in the order of time, for they were for some years contemporaries.

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tory passages as well as for the rapid and forcible execution of divisions, and equally suited to light and delicate ornament. Still we find that we can convey no definite and precise idea of the voice. If we say that we think it differs from other tenor voices in the manner that Mrs. Billington's differed from those of the generality of female singers, or that it partakes neither of the reed nor the string in any remarkable degree, we do not know whether we shall be more exact, though we think the description is susceptible of all these distinctions. If adopting the fanciful illustrations of Sir Isaac Newton's supposition by a modern writer* we should endeavour to assign a particular colour as analogous in its effect: we should not add a tittle to the likeness. Our readers must therefore be content to perceive that we have not spared our pains in hunting for similitudes and to discover that words will not convey any more precise idea of tone. We have however established already a standard of comparison, and we shall go on to complete the graduation of the scale by the notice of particular effects. The recitative and air "*Oh! loss of sight*" and "*Total eclipse*" from Samson, we consider to be the finest of Mr. Vaughan's performances, because the composition in itself is majestically simple though pathetic to the very depths of pathos, and because there is nothing that requires so much elevated dignity of TONE as well as conception and execution as this unadorned simplicity. If we regard the words they are the plainest but most natural and therefore the most touching description of the mental suffering of the blind champion in servitude and chains. This dignified simplicity it is that constitutes at once the difficulty and

* If, as Sir Isaac Newton supposed, the impulse upon the nerves of the eye, produced by colours, is similar in kind or degree, to that produced upon the ear by sounds, the impression upon the sensorium or seat of sensation in the brain, will probably be the same, or nearly, so that the ideas of the respective external objects will be associated in the mind. According to this theory, the different musical instruments may be characterised by correspondent colours, so as to be fancifully classed in the following manner.

WIND INSTUMENTS.

Trombone—deep red	Flute—sky blue
Trumpet—scarlet	Diapason—deeper blue
Clarionet—orange	Double Diapason—purple
Oboe—yellow	Horn—violet.
Bassoon (alto)—deep yellow	

STRINGED INSTRUMENTS.

Violin—pink	Violoncello—red
Viola—rose	Double Bass—deep crimson red.

Lives of Haydn and Mozart.

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the praise of singing Handel. The shades of passionate enunciation are so nicely and intimately blended, they melt into darker and darker hues from the first strain of complaining sorrow to the climax of reproachful anguish and misery in the exclamatory reflection,

"Why thus deprived thy prime decree?
Sun, moon, and stars are dark to me!"

that there is no song within our remembrance requiring more peculiar, more gradual, more delicate, nor more passionate expression of TONE as well as general manner, than "*Total eclipse.*" Mr. Vaughan is here pre-eminently great over all his predecessors and competitors. He exceeds Mr. Harrison in force and pathos, Mr. Braham in dignity, temperance and delicacy. Mr. Vaughan is not a singer that takes by storm. As a very fine female singer* of the present day and still finer judge of singing has been heard to say of MADAME CAMPORESE, "he steals upon you;" he first possesses himself of your heart, and he afterwards satisfies your understanding. This is much the work of TONE. His is not the rapid, bold, irresistible drawing of Mortimer, but the finely-laid picture of exquisite propriety, grace, feeling, and finish, where may be seen the true taste and talent of the artist subdued and tempered by study and acquaintance with all the principles of the art. The opening recitative of the Messiah "*Comfort ye my people,*" and the succeeding air "*Every valley shall be exalted,*" are entitled in our esteem to equal praise, though dissimilar in the class of sentiments to which they are addressed. The "*Soldier's dream*" and "*Alexis*" are alike inimitable and inestimable in the chaste and beautiful *cantabile* style of tone, mixed however with sensibility, elegance, and delightfully chosen ornament.

A name appears to be wanting for Handel's songs of division—we mean such as "*Why does the God of Israel sleep?*" from Samson, or "*Thou shalt dash them*" from the Messiah. The Italian term "*airs of agility*" fails us, because it does not imply the powerful expression which we venture to call VOCAL DECLAMATION, and which forms the characteristic of those compositions, for if lowered to mere execution, they forfeit all their true and original design. Critics who deem these divisions to be merely of mechanical construction, have never heard MADAME MARA in "*Rejoice greatly,*" or MR. VAUGHAN in

* MRS. BIANCHI LACY.

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"*Why does the God of Israel sleep.*" Mr. V. images throughout every note of the most harrassing divisions, the rapid and impetuous thoughts which impel Samson to commune within himself, to raise himself up before his Creator, almost to remonstrate, and to point the vengeance which is to hurl his enemies to their destruction. We have heard both Mr. Braham and Mr. Vaughan in this song, and there can be no diminution of the praises of these great masters of vocal art, from a comparison of their merits. Mr. Braham was swift, powerful, and impassioned in a more vehement degree, but Mr. Vaughan was more articulate, more natural, more smple, more dignified, and therefore far more forcible. Mr. Braham's was the over stimulated enthusiasm of passion and the stage. Mr. Vaughan's was the concentrated energy of zeal, strength, and feeling. Mr. Braham gives loose to his fury and boiling spirit.—Mr. Vaughan attempers his imagination with the purity, which in this as much if not more than any other part of his performance restrains, and by restraining, fortifies his manner. In this too, as in "*Total eclipse*," the effect is not instant, as the effect of Mr. Braham's singing, but it grows upon us, and increases, and is fixed for ever by reflection more than by impulse. We can neither separate nor measure the precise quantity of effect produced by tone in any of these several performances. We quote them under this head, to prove the variety with which Mr. Vaughan is able to adorn his manner. And when it is known that his voice is altogether a natural voice, for we do not recollect ever to have heard him use a solitary note of *falsette*, that its compass does not exceed Mr. Harrison's, and that it is a legitimate English tenor, it will be acknowledged that there must be a superior and singular quality to compensate for the absence of the brilliancy and extent of the falsette, to which Incledon was indebted for *all* the allurement of his tone, and Braham owes very much of the attractive fascination of his execution. We consider Mr. Vaughan to be a genuine English singer. His tone in Italian music is not transmuted to that of Italian formation, and therefore his singing may be thought to want the foundation of the style. We believe that as he is vastly above affectation in any other part of his performance, so he does not affect to sing Italian as a matter of preference. He is thoroughly acquainted with the difference of the two styles, and though he executes Italian music well in every other respect, we can but applaud the good

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sense that confines him, whenever it is possible, to his proper excellence.

A conviction attends his entire performance that Mr. Vaughan's conception is not over-fervid, yet we feel that his warmth and exuberance are rather suppressed or chastened by the judgment of the singer than wanting to his perfection. It all that concerns the expression of sentiment or passion, we may trace the effect of his early education and his later course of study. There is nothing better calculated to repress a tumid theatrical cast of expression than a diligent cultivation of church and oratorio music, and of Handel more particularly. If we take as examples the Messiah, Acis and Galatea, together with many of the parts of Jeptha, Hercules, Semele, Samson, Judas Maccabæus, and indeed of all of this species of the compositions of this great man, we shall find nothing any where else that embraces so completely the characteristics of sublimity. We know of nothing conceived in such majesty, nothing that combines such exquisite simplicity—of nothing that so suddenly exalts the most delightful serenity to passages of the grandest and most powerful declamation. In addition to these rare elements, there is required from the singer a degree of splendid execution which demands purity, precision, agility, and strength, and a vast comprehension of the uses of light and shade, of contrasted tone, ornament, and expression. When, therefore, we say what we stedfastly believe, that, with the exception of Mrs. Blanchi Lacy, Mr. Vaughan is the best singer of Handel's music now in existence, we consider that we bestow upon him the highest rank that appertains to the single though great genus of English vocal science. In this description we have again blended qualities and styles; but, nevertheless, we hope it reaches what is peculiar. To be more minute, we may say that Mr. Vaughan has not alone caught the inspired tone of Handel, but he has also studied the sympathy of his auditors. He draws them gently along with him, and in whatever he sings we think we discern his acute and progressive observation of the pulse of public feeling. By this he regulates his march. It matters not whether it be caught instinctively or whether it be the result of design. In this respect a public singer resembles the president of a numerous company; he leads, but he must also follow the temper of his guests, if he would in reality enjoy the omnipotence with which courtesy invests his situation. An orchestra singer is compassed in by nar-

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row limitations. The duration of his reign is short, and he has none of the assistances which the scenery and the dramatic interest of a theatre afford. We have already, in the portraiture of Mr. Braham, exhibited the dangers of venturing beyond a classical expression. Although adhering to it with the same strictness that directed Mr. Harrison, Mr. Vaughan transcends him in sentiment and passion and perhaps in ornament. Mr. V.'s pronunciation of vowels is somewhat more vocal, his declamation is certainly a little more vehement, his tone more free and powerful, his execution more extended, and in all kinds of divisions he is very neat and articulate. In the choice or composition of graces he is exceedingly happy, and he is never violent or redundant. His shake is of the true fashion, liquid smooth and open, rapid or slow according to the sentiment of the air.

Mr. Vaughan is well skilled in science—a praise which indeed belongs to most of the high professors of the present day. It is not necessary for a singer to be versed in the abstruser learning of music. The powers of instruments, the nature and practice of accompaniment, the arrangements of an orchestra, and the construction of harmonies he ought to be thoroughly acquainted with, and he ought also to be able to read music with the readiest facility. In all these Mr. Vaughan is a proficient, theoretically and practically.

And lastly, let us say that Mr. Vaughan realizes an image of perfection in vocal art which we had begun to think was visionary and not to be found but in the hopeless contemplation of ideal possibility. His singing assures us that the chastity of English taste, the manly eloquence of English elocution and the genuine pathos of English expression may be combined with the purity and sweetness of Italian tone and the grace of Italian execution. We desire nothing in the orchestra that we do not hear in Mr. Vaughan, and though we cannot place him by the side of Mr. Braham, in the execution, force, extent, and variety, with which that accomplished performer continually surprizes his audiences, we remember perhaps even with higher gratification, the simple grace, the uniform polish, and the sublimity of Mr. Vaughan.

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We have thus brought to a conclusion our contrast of the four leading tenor singers of the last thirty years. They exhibit a manifest alteration and a striking improvement in taste, though it must be admitted that the change is principally in the mass of the public, operating over numbers more than rank. The educated classes are indeed least susceptible of improvement, for their models must be always nearly the same. It is not to be questioned that in the lapse of a century the higher departments of English vocal art have undergone very considerable changes. The differences between Mr. Harrison and Mr. Vaughan, who carry us back nearly a third of that period, are rather personal than scientific, bnt we apprehend that both theatre and concert singing become considerably less polished as we go back beyond that date. We question whether the manner of the opera be much varied from the days of Nicolini, through those of Senesino and Farinelli, up to the present time, except in as much as appertains to the laudable banishment of the artificial soprano. The substitution of natural voices can scarcely be said to touch the *manner* of singing, and if any doubt remained upon our minds of the fact being as we state it, we need only refer to the establishments for tuition, the traditionary descent as it were of the elements of instruction, and the national practice of Italy, to assure ourselves that the manner of voicing and indeed that all the constituents of expression remain nearly the same.

What is principally remarkable in this country is the diffusion of the science among all ranks. At present we have no national school, no conservatorio except the very very poor establishments connected with the celebration of devotion in the cathedrals of England, and which we believe we are warranted in saying are not generally very creditably supported. The time will come when the universal cultivation and enjoyment of music will lead to more complete and practical institutions. A musical public will created.* In the

* A description of the constitutional and habitual distinctions between the Italian and French characters as displayed in their judgment of music, is so amusingly given in the lively, entertaining, and critical work we have before quoted, that we cannot forbear to introduce the passage to the particular notice of our countrymen who are but too much like the Parisian critic. "It signifies nothing giving Crivelli thirty thousand francs at Paris; you must purchase also a public fitted to hear him, and to cherish the love which he has for his art. He gives a simple and sublime trait;—it passes unnoticed. He gives a common and easily distinguished embellishment, and forthwith every one, delighted to shew that he is a connoisseur, deafens his

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mean while superior knowledge will be spread by the increased number of concerts, and the more frequent resort to the theatres and oratorios of London, by the provincial periodical meetings at which eminent performers are engaged, by professional and private performances, by education and by the press. The united force of these will, we are persuaded, before many years occasion a striking revolution in the enjoyments, the manners, and even in the affections of the people of England, for sensibility and the fine arts are reciprocal softeners and the refined agents of good.

neighbour by clapping as if he were mad. But these applauses are without any real warmth; his feelings are unmoved; it is only his judgment which approves. An Italian gives himself up without fear to the enjoyment of an air, the first time he hears it; a Frenchman applauds with a sort of anxiety. He is afraid of having approved of what is but indifferent; it is not till after the third or fourth representation, when it is determined that the air is *delicious*, that he will dare to cry *bravo!* accenting strongly the first syllable to show that he understands Italian. Observe how he says to his friend, whom he meets in the green room at the first representation; "*How divine that is!*" He affirms with his lips, but with his eye he interrogates. If his friend does not reply with another superlative, he is ready to dethrone his divinity. The musical enthusiasm of Paris admits of no discussion; every thing is either *delicious* or *execrable*. On the other side of the Alps, every man is sure of what he feels, and the discussions about music are endless."—*Lives of Haydn and Mozart.*

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CRAMER's INSTRUCTIONS.

J. B. Cramer's *complete Instructions for the Piano Forte, in which the first rudiments are clearly explained, and the principal rules on the art of fingering illustrated, with numerous examples of fingered Lessons, with a prelude to each Key.* London.

We are anxious to notice the above work, because we are convinced that good and sound elementary works on science are absolutely necessary to its advancement, and we therefore feel grateful to those eminent men who furnish us with them. Piano-forte playing has certainly taken rapid strides towards perfection in a very few years; but that we have in England an immense number of fine performers is, we think, to be attributed to oral instruction, rather than to that which has been obtained from published treatises. Not that we complain of the paucity of such publications, the press teems with them every day, but the major part of them are evidently made "to sell," and are calculated to answer no other good purpose.

Mr. Cramer's work has already reached a third edition, and the merits of it, we have no doubt, are very generally known in the metropolis, but the remote parts of the kingdom are probably not so well acquainted with them, and we therefore think we are aiding the cause of music, and at the same time decreasing the labour of its professors in giving general circulation to the plan and merits of the work.

The first seventeen pages are occupied with elementary instructions, general rules, and examples of fingering, giving in the form of scales and difficult passages, very judiciously arranged, and eminently useful in training the hand to an intimate acquaintance with manual difficulties. We are then introduced to the lessons, which are arranged according to the major and relative minor keys. The adoption of this plan has necessarily made some lessons much more difficult than those which immediately precede them, but this could not be well avoided; something must be left to the discretion of the teacher, and his opinion of the intellect of his scholar.

The fingering of the lessons is, as might be expected from this author, very systematic and excellent. The old and baneful prac-

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tice of marking the fingers to be used to each note has been rejected, and they are put only where a change of position occurs.

We must now display our critical sagacity in making objections. We are told in the title page to the third edition that it has received many "additions and improvements," and we may add, it has undergone many prunings also, and we are sorry to say, we cannot give unqualified approbation to them. For even if Mr. Cramer's hand have been employed in them, they bear evident marks of haste, and want that nice discrimination, both in the arrangement and the fingering, with which we were so much pleased in the first edition. The omission of the inner parts of many of the airs has injured them considerably, and though we plainly see the object is to render them much easier, (which has been fully gained) we think this may be and has been carried too far; for the continuity of design has been in some measure destroyed by the alterations as they now stand; besides, we are not absolutely convinced of the necessity for making the said alterations, as we believe the comprehension of the majority of those who learn to play to be under-rated, if it be supposed they cannot, with care and attention, fully understand Mr. Cramer's first edition; and we also believe the rage for simplifying instruction to be carried to a hurtful excess, as in too many instances it brings on apathy and listlessness, and depresses the genius of the pupil. The strength of this opinion is not at all impaired by the book before us. We should be very glad to see the blemishes removed which we have noticed, in future editions, for we conceive that they are unpleasing to the eye of a good musician, even though they may not be thought to injure the value of the work as a book of instruction.

We are sure we need make no apology for saying so much respecting this publication. There is an old adage, "that if a thing is to be done at all, it should be well done," we are therefore inclined to return Mr. Cramer our best thanks for undertaking what we conceive to be an useful and necessary work, though one which, upon a superficial view, might seem to be beneath his great abilities. The business of education has moved with infinitely greater rapidity since superior minds have condescended to engage in it; and if it be asserted that Mr. Cramer has lowered his talent in writing a first book for children, it can be answered, that the eminent Dr. Watts did the same thing, and was praised for it by no less a man than Johnson. The great moralist says in his eulogy upon that excellent writer, who

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was at one time combating with Locke and at another writing books for children of four years of age, "that a voluntary descent from the dignity of science, is perhaps the hardest lesson which humility can teach."

A Collection of Canons, by Wm. Horsley, M. B. London.

The present age is certainly very prolific in musical productions of a frivolous cast—but let us be just: it has also produced musical men who will be the light of succeeding ages, especially in that department of the science, which, from early associations, we are inclined to regard with peculiar fondness and favour. We allude to our glee writers.

It has been often said, that the English possess no peculiar style of *national melody*. We will not now contest the point, and we willingly concede it, if in return it be allowed we have a peculiar style of a higher order;—we mean a *national harmony*. And we do not see how the admission of the fact can be denied us, when the splendid works of Danby, Cooke, Webbe, Calcott, Stevens, Horsley, &c. are referred to.—The perusal of these must excite emotions of pleasure in those who are proud of the pre-eminence of our countrymen in this delightful species of vocal composition; they have infused into it a beauty and richness of melody and harmony which till of late years were never interwoven into pieces of a similar kind, and apparently were deemed incompatible with ingenious contrivance and complexity of design.

Some of those eminent men whose names we have enumerated are "gone to that place where only their harmony can be exceeded;" but the race is not extinct; others remain, who are daily adding to the classical productions of the age, amongst whom Mr. Horsley occupies a prominent situation, and we conceive that the present publication must increase this composer's reputation; it is a work of no ordinary or every-day kind.

We freely confess ourselves to be so old-fashioned in our notions, as to be exceedingly delighted with writings of this nature in these days; for the wonder in which our senses were wrapt, in our early years, when poring over canons, "recte et retro" and "per

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Arsin et Thesin," has not fully subsided; and we feared the sage art was declining, we felt a proportionate degree of pleasure in witnessing its revival under Mr. Horsley's protection, especially with a modernized *air*, and in such melodious shapes.

Mr. Horsley's predilection for beautiful melody and a flowing chaste style has made him reject all extraneous and abrupt modulation in his compositions, and in those now before us, there is a smoothness and a polish not usually seen in exercises of a similar construction. And now it has been shewn how very attractive such pieces can be made, we hope it will remove the repugnance which young students too often feel in undertaking the useful labour of habituating themselves to the intricacies of this style of writing, and that they will follow the excellent example which has been set them by Mr. Horsley.

We point out to attention, as being worthy of high commendation, "Sanctus Dominus," "Hosanna in excelsis," and "Gloria Patri." These are more elaborate than the rest, and may be considered classical models for imitation.*

If we could find any fault with this work, we think we should look for it in its want of modulation and variety. But perhaps we ought not to urge this as an objection, for the author tells us in his preface that "uncommon contrivance seldom entered into his mind. —His aim has generally been to vanquish difficulties of a higher order, by giving to each piece, although written in conformity to certain strict rules, the effect and character of a free composition;" and it is truly within the line of justice to say, he has accomplished his purpose.

We anticipate that the reception this work will meet with from the public will induce the author to empty his port-folio, and favour us with a second set; and as he has shewn that the fetters which a rigid attention to the laws of canon-writing are calculated to impose upon the mind, do not repress the freedom of his genius, we wish him to give the reins to it, and by that means furnish us with specimens of greater length and variety. We are fully sensible of Mr. Horsley's merits; we think him one of the best writers of vocal music of the present day in the style he has adopted, and we also hope to see him one of the most voluminous.

* In the first canon, "Blessed are the dead," Mr. H. has, consciously or unconsciously, caught hold of the subject of "Non nobis Domine."

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Thirty Rounds for the Piano Forte, intended as an Introduction to playing from Score, and reading the various Cliffs; composed by Wm. Crotch, Mus. Doc. Professor of Music in the University of Oxford. London, 1817.

We are not prepared to maintain, with the worthy Professor in Moliere, that "Il n'y a rien qui soit si utile dans un Etat que la musique," nor can we bring ourselves firmly to believe with him, that "tous les désordres, toutes les guerres qu'on voit dans le monde, n'arrivent que pour n'appendre la musique;" but, considering it as an art which has a most powerful tendency to enlarge the sphere of our innocent enjoyments, we sincerely rejoice at every indication of its advancement. Now there is nothing, we conceive, which more clearly indicates this advance among us, than the astonishing progress which our countrywomen have made in instrumental performance. There are persons yet alive who can remember the time when to play Handel's gavot in Otho, or the minuet in Samson, was thought a grand achievement; and we ourselves can call to mind the days when the execution of pieces which are now commonly taught, was considered as the highest proof of skill.

But at present it is easy to find numbers of British ladies who can perform the most difficult compositions of the greatest masters, with a spirit, a grace, and a facility that have often delighted and astonished the authors themselves. It is not to be supposed the efforts of our countrywomen would rest at this point. Accordingly we find that many of them are directing their studies and attention to harmony and the principles of classical composition. They also go to Handel, as their great grandmothers did; but it is not to content themselves with the slightest or most puerile of his works, but to grasp his scores and to make themselves familiar with the noblest flights of his exalted imagination.

The work of which we are about to give some account is designed to facilitate the improvement of all who are desirous of acquiring the power of reading music in parts, and we feel no hesitation in assuring our readers that it is admirably well adapted for the purpose. To those who have never attempted it, score-reading seems to present most formidable, nay almost insurmountable difficulties.

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It appears hardly possible that the eye of any performer should seize and combine at a glance the various instrumental and vocal parts of an elaborate composition ; but such is the effect of long continued practice, that this is done, not only by professors, among whom any inability in this respect would be thought discreditable, but also by many amateurs, and even by those of the female sex. We have said that the ability to read from score, is the consequence of long continued practice. No musical machinery, however pompously or speciously set forth, can be brought to bear on this point. Much however may be done by a judicious method of arrangement, and it is on this account that we so highly approve of the work under consideration.

By a novel and ingenious adaptation, the worthy professor furnishes us with a series of compositions from three to eight parts, which come readily under the hands, though some of them exhibit all the complexity and diversity of an extended score. The form chosen for this purpose is that of the Round ; a species of Canon, so designated in this country, in which the second part does not begin till the first is terminated; of course, the principal effect of these compositions (to use the author's words) depends upon the gradual accumulation of the parts. In page 1 of the work to which we refer our readers, ample directions are given for the performance of the whole, and an example of the 26th Round, reduced to two staves, is added for the sake of further elucidation. Among pieces, whose chief object is utility, and which are written in conformity to certain strict rules, it would be neither candid nor reasonable to expect much of that interest which arises from melody and modulation. In these respects however, Dr. Crotch is not deficient, for many of the Rounds appear to us to contain very pleasing traits of both, especially Nos. 1, 2, 4, 7, 9, 11, 18, &c. The execution of the work is correct on the whole ; but we have observed some inaccuracies, which by virtue of our Critical Authority, we shall now proceed to point out.

In number 5, by an unfortunate arrangement of the parts, our ears are assailed by consecutive fifths.

The Doctor, by his alternate omission of the seventh, and retardation of the third by the fourth, has here managed matters so unhappily that, for the space of two bars and a half, the upper parts exhibit this forbidden progression, unaccompanied in any way

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which can diminish its unpleasant effects. In No. 10, the bass in the first bar moves in octaves with the second treble, and in the third bar with the first treble.

A faulty instance of counterpoint occurs in No. 17, where, on the resolution of 6-4-2, the base (No. 4) and the upper part (No. 1) descend together from F♯, and E to D♯.

The harmonical construction of No. 28 does not satisfy us, but the descent of the bass (No. 1) which bears the discord of 6-4-2, before its proper resolution, in the second and third bars, is particularly displeasing, more especially in the second instance. To this may be added, that the same Bass in the third bar moves in octaves with the treble (No. 5.)

In No. 29 we find fifths in the fifth bar, between the bass (No. 1) and the treble (No. 3). The bass also moves in octaves, at the end of the same bar, with the treble (No. 6.) A false relation is found in the third bar of No. 30, between the bass (No. 1) and the alto (No. 3). Octaves also are found in the fifth bar, between the tenor (No. 2) and the treble (No. 5). All these errors are very trifling, especially when put into comparison with the excellency and usefulness of the work itself; which, while it is highly creditable to the skill and ingenuity of Dr. Crotch, affords strong and pleasing evidence that in this country music is improved and is improving.

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MR. LOGIER'S NEW SYSTEM OF MUSICAL INSTUCTION.

Art. 1. *A Companion to the Royal Patent Chiroplast.* By the inventor, J. B. Logier, Professor of Music, of Dublin.

2. *Strictures on Mr. Logier's System of Musical Education.* By H. De Monti, Master of Music. Glasgow.

3. *General Observations upon Music, & Remarks upon Mr. Logier's System of Musical Education.* Anonymous. Edinburgh.

4. *An authentic Account of the Examination of Pupils instructed in the new System of Musical Education before certain Gentlemen of the Philharmonic Society, and others.* By J. B. Logier, inventor of the System. London, 1818.

5 *An Exposition of the Musical System of Mr. Logier, with Strictures on his Chiroplast, &c. &c.* By a Committee of Professors in London. London, 1818.

6. *A Refutation of the Fallacies & Misrepresentations contained in a Pamphlet, entitled "An Exposition of the New System of Musical Education," published by a Committee of Professors in London.* By J. B. Logier, Inventor of the System. London, 1818.

There is scarcely a single phænomenon that more strikingly distinguishes the present age, than the prodigious acquirements now considered to be indispensable to female education, and common to a vast proportion of the society in which we live. Language, Science, Art are appended and apparently with ease to the more necessary tuition even of ordinary schools, and if we stop short of granting that solid and deep learning is actually obtained, we are nevertheless compelled to allow that the attainments almost universally made in all the branches of study or accomplishment, are such as not to admit the generation that is just gone even to the most distant chance of comparison with that which now occupies its place, and that which is rising up to succeed its own improved parent. Much of the advancement we witness, is owing to a conviction of the superiority of intellectual pleasures leading to a more ardent pursuit of knowledge, but much is also undoubtedly derived from the helps which talent and experience have given to education both in the

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theory and practice, by philosophical arrangement and mechanical assistance. We heard therefore without surprise of the invention of a system of musical instruction which embraced both these aids, and from the first notices which reached us of the facts, we were inclined to hope for an useful abridgement of the labours of the master and of the scholar, from the ability and science of Mr. Logier.

Mr. L. first introduced his system of instruction at Dublin, about three years ago, where it appears from his own account to have been universally adopted. Scotland, and lastly England heard, admired, and accepted the new faith—but Mr. Logier will better speak for himself.

"It is upwards of two years and a half since I first opened an academy in Dublin on a new mode of instruction, in the practice and science of music. The success which attended my exertions in this institution, I may venture to say, without fear of contradiction, can scarcely be paralleled in the annals of music. The high approbation bestowed on me by persons of the first importance in Dublin, manifested by entrusting their children to my care, soon rendered the professors of music eager to adopt my plan of instruction; and, at length, *there was scarcely to be found in the city of Dublin, a pupil who would be taught on any other plan.* The unusual and rapid progress made in the practice and science of music by scholars thus educated, excited so much enthusiasm in all who witnessed it, that in a short time, the reputation of my system became widely spread; it was then anxiously sought after and practised with unexampled success, by *many* respectable professors in the principal cities of Ireland and Scotland, and in several of the great provincial towns of England;* and was ultimately introduced into the metropolis by Mr. Webbe, (a gentleman of too great celebrity in the musical world to need any encomium from me) who had visited me in Dublin, in order to form his own judgment upon the various reports that had reached him.

"The result of his investigation was so satisfactory to Mr. Webbe, that upon his return to London, he proceeded without delay, to open an academy." —*Authentic Account, page* 1.

Before we enter into an examination of the system itself, it will be necessary to enquire a little into the accuracy of this representation, since the truth or falsehood of particular parts of so general a statement, which we can see, investigate, and decide upon, will be evidence that cannot fail to influence us materially, in regard to our reception of those which we are required to take upon the credit of the inventor and his supporters. The value of the application of these discoveries can only be determined by the fruits, and years must elapse before any fair comparison between these

* There are now established upon my system of instruction, twenty-eight academies.

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novelties and the plan now in use can be made; during this interval a number of children may suffer the loss of much valuable time by employing the old, or may be doomed to irretrievable injury by adopting the new system. It therefore behoves the guardians of the public taste, scarcely less than parents themselves, to leave nothing unsought that can elucidate the true nature of the proposal. We are quite willing to give Mr. Logier the fullest allowance for the necessity which every man now feels of pushing the introduction of his invention. It is highly laudable so to do, both in the case of the public and of the individual. But we must still contend, that much is to be learnt from the manner in which discoveries are promulgated and diffused. In the instance before us, we can but be struck with the variance and contradiction which are visible upon the face of the testimony, not as to scientific differences of opinion, but as to positive transactions. The public ought, therefore, to be put in possession of the evidence fairly on both sides, and to weigh carefully the degree of credit that is due to the several witnesses. Mr. Logier, it will be found, professes to come forward in the manliest and most open manner, and publicly challenges the most complete and searching investigation; whilst his adversaries do not stop short of charging him home, even in these very offers, with subterfuge and evasion, and in the practice of his system, with empiricism and ignorance. Mr. L. has found followers, and amongst them some of eminent ability. To these, however, is opposed a vast majority of professional talent and unblemished character. We shall endeavour, by large extracts from the pamphlets on both sides to enable the reader to elucidate the transactions as fully as possible, for the subject is in our view momentous to Mr. Logier and those who have incurred heavy expences in adopting his plan, but infinitely more so to the cause of music and to the children who are now just susceptible of the evils or the benefits held out to the choice of their parents and protectors.

Mr. L. in the "Refutation," furnishes us with a list of forty-eight music masters who have adopted his system. Of these eight only reside in Dublin, the metropolis where there "was scarcely to be found a pupil who would be taught on any other plan." In Edinburgh, the second city that was visited by Mr. L. his secret still remains with Messrs. Robertson and Penson—no new convert having been made. In Glasgow we find Mr. Donaldson and two ladies.

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We are left in doubt whether any partnership exists between these parties. Indeed we more than suspect that such is the fact, for the Edinburgh newspaper and pamphlet speak of the pupils of Messrs. Penson and Robertson, Mr. De Monti, of Messrs. Donaldson and Co. and we have seen an advertisement coupling the names of Messrs. Bellamy and Clifton, in the London newspapers. They are all placed separately in Mr. Logier's list, which, if our suspicions be founded, is disingenuous. At the time Mr. Logier wrote his account, and said his system was adopted by MANY professors in the principal cities of Ireland and Scotland, and in several great provincial towns of England, it stands on the face of his own narrative that *four* places in Ireland only had accepted the system, *three* in Scotland, and *four* in all England. We leave to our readers to decide whether Mr. Logier was borne out in his swelling representation, and proceed to join him in Scotland. His first *coup d'essai* was at Edinburgh; but we shall invert his exhibitions at this city and at Glasgow, because it best suits the arrangement of the matter before us. At Glasgow Mr. L. immediately encountered an adversary in the person of Mr. H. De Monti, a master of long and established reputation, who thus assigns his reasons for engaging in the controversy.—

"Nothing but a sense of duty and honour can induce any person to expose an innovation, by the adoption of which he might promote his private interest. On sitting down with the intention of exhibiting the absurdity and the errors of Mr. Logier's New System of Musical Education, I am well aware, that, for very obvious reasons, I must displease many. I also know, that were I, instead of condemning, to adopt this system, (which nobody will doubt I could easily do,) I would increase my income and diminish my labour.

"These considerations, were gain my only object, would undoubtedly have a powerful influence on my conduct, and prompt me to emulate, at least, Messrs. Donaldson and Co. But I wish to preserve the character of an honest man; I prefer the right to claim that name, to all other considerations. My acquaintance with the science of music is acknowledged; and I cannot stoop to that dissimulation to which I must necessarily descend, were I to teach by this New System of Musical Quackery, persuaded as I am of its radical errors and imperfections."—*Strictures, page* 3.

Mr. Donaldson was Mr. Logier's first convert at Glasgow, and this teacher had so complete a confidence in the faith he had adopted, that he was induced to publish a prospectus, in which he ventured to assert, that

"The system of Mr. Logier has removed the *tremendous* barriers which have hitherto stood in the way of *general* pupils procuring a scientific knowledge of music. That Mr. Logier alone has succeeded in rendering the *complete possession* of a skill in music an advantage to which almost *any one* may

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aspire. And to crown the whole, that pupils of *ordinary capacity*, and *ordinary industry*, are, by this system, to be rendered capable of emulating Corelli, Handel, Haydn, and Mozart!!!"

He went further. He invited Mr. De Monti most pressingly to a public examination. Mr. De M. is a foreigner, and if we may trust our tact of character, which has been sharpened by very long acquaintance with persons of similar birth and employment, he is not absolutely devoid of the sensibility and irritability which belong so peculiarly to foreign teachers. He is however an acute observer, and, we have no doubt, an honest and a sensible man. His account of his attendance and of the part he bore in this examination is very important, because it is a link in the chain of evidence as to the musical knowledge and personal conduct of the inventor of the system, which identifies his demeanour and his course of instruction at Glasgow, Edinburgh, and at London, as well as his very name. We extract the passage.

"On entering the room, I must confess I was struck with astonishment, at seeing one grand and ten square piano-fortes, with their tops off, (probably to ensure the best effect,) so disposed, that the backs of the performers were of necessity turned to the audience.

"The exhibition began.—The young Ladies were examined about the intervals between each note in the Diatonic Scale. They proved to admiration, (drawing curves from one tone to another, with chalk upon a board,) that from C to D there was an interval of a whole tone, and from E to F only that of a semitone. Mr. Logier was delighted with the young Ladies' readiness in answering his questions. With a triumphant joy in his eyes, he invited me to examine the young Ladies myself. I put a very simple question to one of them, *viz.* What interval there was from G sharp to a flat? The young Lady did not seem to understand me, and Mr. Logier changed the subject of the examination. Availing myself still of the permission granted to me, I repeatedly put some questions to the young Ladies; but uniformly received either no answer at all, or a malignant grin from the great Founder of the New System. This kind of examination continued for a while; after which, the practical improvements in music were exhibited with the greatest eclat imaginable. Eleven piano-fortes were struck at once by about thirty young Ladies; and the horrible discords of the wretchedly-tuned instruments overwhelmed my poor auditory nerves to such a degree, that I did not know what to do or what to say. There I stood, ideot-like, and confounded. Probably, Mr. Logier mistook my evident astonishment for silent approbation; for he roused me out of my reverie by the very modest question, '*What do you think of that Sir?*' Luckily, he did not wait for my answer, which perhaps would not have pleased him, but proceeded immediately to another part of the stage. On lifting up my eyes, I beheld a great number of the spectators nodding to the young Ladies and their Teachers an unqualified applause; and at the same time, I mustered up resolution enough to look at those pretty hands, which were taught, by simultaneous exertion, to produce such a thundering noise, as might have silenced even old Jove's artillery. One wonder succeeded another, I observed, and whilst one young Lady made use of both her hands, two

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others, one on each side of her, played on the piano-forte with one hand only. I observed also, that those young Ladies who played with both hands, had been, with scarcely a single exception, *formerly taught on the Old System; and that all their actual knowledge of music had been acquired previous to their entering Mr. Donaldson's Academy.* One thing, however, demonstrated to me, with the greatest evidence, that the young Pupils were much neglected, and left to play in the best manner they could; as wherever an F sharp occurred, it was always omitted; which certainly could not be imputed to the young Performers, but to their Teachers, and to the insufficiency of this admirable System, as will hereafter appear.

"This discordant overture being at last ended, another class was called forward. It was certainly very gratifying to witness the alacrity with which those young Ladies answered most of the questions that were asked, and performed the silly lessons contained in *The Companion to the Chiroplast and its Sequel.* It is only to be lamented, that their intelligence and docility were not directed to some better and less exceptionable purpose. The amiable Children little suspected that what they spoke of, and seemed to demonstrate so clearly, was totally useless, and the greatest part of it erroneous. They were not aware, that what they were directed to perform on the piano-forte, was an abominable tissue of the worst errors, calculated only to mislead their understanding, and deprave their natural good taste and musical ear. I regretted exceedingly that so much time should be thus squandered away upon worse than trifles; and which, should they ever afterwards wish to become truly learned in music, must inevitably be unlearned and forgotten. If, instead of being thus led on from error to error, these young Ladies had employed the same diligent and praise-worthy application in learning music of any conscientious, intelligent, and experienced Master, guided by sound doctrine, as they have thrown away upon *error* and *nonsense*, they would certainly have soon become what they but dream to be, and what probably their Teachers persuade them they are—*good musicians.*

"But now, attention! J. B. Logier, the Founder of the New System, is about to convince you of '*the* INFINITE *knowledge of Musical Science he possesses!*'*—He desired me to write a few notes on the board, to which the young Ladies were to find the fundamental basses. This, in the New System, being merely a mechanical operation, like the seventh and its resolution, (as I shall show elsewhere), was well performed.

"I do not know, whether, by this time, Mr. Logier wished to get rid of me, or whether he really supposed me to be such a patient and ignorant animal as he could have wished, but he absolutely had the assurance to write before my eyes, seven flats at the beginning of the line, and to put the first of the tone C flat instead of B! To my regret, I must confess, that the effrontery of such a stimulation put me out of temper. I expostulated; I protested against such a barbarous abuse of musical signs; against such a wanton perversion of every good theory of the elements of music; by which learners would be most unnecessarily involved in error. I even endeavoured to demonstrate the mischievous tendency of the trick, by observing that B five sharps bears no more than *two* in its minor mode, whilst B perverted into C flat would be subjected to *ten* flats in its minor mode; that, though now and then a flat, by enharmony, may, nay ought to be, changed into a sharp, and *vice versa*, yet a whole piece of music thus deformed, never appeared, never will, and never can appear in any good musical composition. Three discordant voices were raised against me. All the three cited the authority of Beethoven, Clementi, &c.

* Donaldson.

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which authority, however, does not exist; so that, browbeaten by the most impudent vulgarity, both in manners and words, I saw myself obliged to retire. I retired; but openly and candidly declaring it to be my opinion, that *The New System of Musical Education*, introduced into this kingdom by Logier, Donaldson, and others, is, from beginning to end, radically erroneous and absurd.

"This is a faithful narrative of the occurrences of that day, in the Glasgow Assembly Rooms; and I now proceed to make good my assertions."—*Strictures, page* 8 *to* 13.

So much for Glasgow. We shall now proceed with Mr. Logier to the enlightened metropolis of the North, from whence has issued by far the most acute, solid, and satisfactory essay upon his proceedings and his system, (which forms the third article at the head of our review) that has yet appeared. A public examination of the pupils of Messrs. Robertson and Penson was announced, and after the examination a temperate and well-written criticism appeared in the Edinburgh Weekly Chronicle. The writer says,

"Among the examples which we did see exhibited upon the board, we perceived some things of which we would gladly receive explanations, as they appear to us totally anomalous, and inconsistent not only with the best theories established in Europe, but also with the practice of the most eminent composers, both ancient and modern. In the first place, it is and has been long acknowledged by all enlightened musicians, that direct octaves and fifths in consecution *(especially* in diatonic succession) are not admissible into composition. All the best theorists and composers, dead or living, have been, or are, unanimous on this point. These faults in harmony are among the very first which a tyro is taught to avoid. In the second place, the diatonic scale is not fundamentally reducible to a regular series of common chords, but to a series of common chords and chords of the seventh intermingled." *Observations—Appendix, page* 1.

But he does not withhold a degree of praise from parts of the plan, and it is obvious, from the style of the whole article, that he was more anxious to praise than to condemn, could he conscientiously have done so. He says,

"Having now finished our censures, we turn with pleasure to the commendable part of the system under review. After reading the highly respectable letters affixed to the syllabus, it would be presumptuous to us to withhold from the *chiroplast*, or hand-director, that praise which it merits, and which we have been always most willing to bestow. Although it is, we believe, not altogether a new invention, Mr. Logier has great merit in having brought it into its present form, and introduced it to the notice of pianoforte players.

"His teaching the children in classes, after the manner of Dr. Bell and Mr. Lancaster,* is doubtless an improvement upon that method of instruction by

* Since the publication of this letter we have found, upon more minute inquiry, that the methods of Dr. Bell and Mr. Lancaster are *not* those practised by Mr. Logier; and that in fact, he merely teaches to a number of chil-

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which so many years are passed in solitary theoretical and practical labours, removed from that close contact and collision of minds which engender emulation and ensure advancement. In this, however, we must be understood to confine our approbation of the method to the *proper* instruction of *beginners;* protesting, of course, against all errors in the theory and practice of music. Those who wish to become elegant or finished performers or composers, will never attain their object under such a mode of instruction as Mr. Logier employs."—*Observations—Appendix, page* 4.

Mr. Logier had gone to Glasgow when this attack upon his system was published, and he immediately circulated "that he thought it his duty to return" to Edinburgh for the purpose of PUBLICLY ANSWERING objections. Against the mode of exhibition, as a mode of reply, the Scotch critic then urged, as the London professors it will be seen have done since, its manifest inutility and impropriety. He says,

"As Mr. Logier has not thought fit to reply to our criticisms by means of the press, which is the most fair and least *pervertible* channel of discussion, we conclude that he proposes to reply to them *verbally* in the Assembly Rooms. For us to enter into an oral controversy with Mr. Logier in a public room, would, in every point of view, be so exceedingly improper, that we cannot for a moment entertain such an intention. Indeed, *the subject will not admit of such a mode of discussion.* We shall be very happy to find our objections obviated by the same channel which we have employed to convey them to the public."

We deem this part of the correspondence to be very material, for connected with what took place at Glasgow previously, and what has since happened in London, it goes a great way towards proving a decided and systematic determination on the part of Mr. Logier, to evade all distinct and clear explanation, and to perplex the understandings of a mixed audience by a jargon of precept and practice, which it is not in the nature of things for such an assembly to comprehend. We are quite ready however to grant, that as the system can only be supported by other proofs, such a line of conduct is foolish enough, but still the system might stand; coupled however as it is with the arguments against the invention itself, it seems to heighten the air of quackery and deception, which we fear is but with too much reason attributable to the whole scheme. Never-

dren together, what was formerly *(in most cases)* taught privately to each individual. Teachers of music in England and Scotland had taught their pupils in classes, but upon a better plan than Mr. Logier's, before that musician's system was heard of. We may mention Mr. William Clarke, of Edinburgh, as *one* of those teachers, and we will not, and cannot pass over *his* name without expressing for it that respect which his musical knowledge and professional abilities so particularly deserve.

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theless in spite of the judicious objection we have quoted, a public examination again followed, and as must have been expected, it produced no satistactory results. The opponents declined to enter into any public discussion. "Mr. Logier intimates," says the writer—

"That we should have 'pointed out to him any errors of the pupils.'—What his ideas of good feeling and politeness may be, we cannot so well divine; but we acknowledge that we are utterly incapable of insulting the feelings of a number of innocent children, and their parents, by involving them in any discussion in a public assembly room. This *we* 'should' *not* 'have considered *liberal* and *honourable* conduct.' But opinions may differ as much upon these subjects as upon matters of scientific inquiry. Mr. Logier gives his reason for supposing why we did not follow such a course of conduct, and truly we give him credit for his ingenious conception. But, unfortunately, we learn from good authority, that he is not so willing to give explanations as he would have us to imagine."*

Mr. Logier triumphantly proceeded with his examination and an account *(written by a correspondent)* appeared in the Caledonian Mercury, in which is to be found a very loose vindication of Mr. L.'s errors in harmony, and what is more essential, a palpable misrepresentation of professional and amateur opinions which was afterwards detected. The account says Mr. L.

"Had entered into conversation with some of the professors and amateurs then present, some of the former, particularly Mr. Elouis, Mr. Hindmarsh, and Mr. Monro (of Newcastle) had the manliness to state their opinions, and ask questions and explanations, which were immediately given to their satisfaction.

"On the evening of the day on which the examination took place, he had

* We beg the attention of the public to the following circumstances. Mr. Logier, in his lecture, declared himself ready to answer the most minute inquiries respecting his system. He called loudly for investigation, trusting that, among the *uncultivated* and *ignorant* natives of the hyperborean region of Edinburgh, not one could be found bold enough, or knowing enough, to interrogate Mr. J. B. Logier, fresh from the intellectual city of Dublin, and still elated with its spiritual atmosphere, in conscious superiority to the poor *savages* of Scotland. Had he contented himself with giving a challenge to the public—thus calling for the scrutiny of *everybody* and *nobody*—his gasconade might have passed away like a puff of wind from the East, and have been as soon forgotten; but, in the pride of his heart, he was so imprudent as to demand of an *individual* amateur of this city, to put questions to him respecting his system, promising to answer them all explicitly and satisfactorily. Accordingly, on 28th April, 1817, three written questions were put to Mr. Logier by that gentleman; to all, and every one of which Mr. Logier *refused* to return an answer! alleging 'want of time and *inclination*,' besides some '*contract*' or other of secrecy, with Heaven knows whom! This is an incontrovertible fact. We have been favoured with a copy of the correspondence, which now lies on the table before us. Ten days were given to answer these three questions—but they remain unanswered at this moment."—*Observations—Appendix, page* 9.

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been introduced to a number of amateurs and professors, at the house of Messrs. Penson and Robertson, among others to a Mr. Graham, of whose love of the science of music Messrs. Penson and Robertson had spoken highly. He had entered into conversation with that gentleman, and distinctly offered any explanation which he thought necessary regarding the system, and particularly the examination which had that day taken place."—*Appendix, page* 34.

These assertions are thus refuted:

"We were present, and do *not* remember to have heard Mr. Hindmarsh ask questions, or receive explanations. But, passing over this, we look upon these three musicians as parties concerned in the support of Mr. Logier's system, inasmuch as we understand that two of them are to adopt that system, and to receive Mr. Logier's assistance in its practice and promulgation, while the third is to remove from this city to Dublin, and to teach in classes under Mr. Logier's auspices.

"The 6th paragraph contains a statement which would have been, and *ought* to have been materially modified, by subjoining the correction which it received in the Assembly Rooms, from a gentleman to whom Mr. Logier referred for the truth of what he said, viz. that Mr. L. had expressed his regret 'that he was obliged to go to Glasgow immediately, *otherwise* he would have been happy to explain his system.' "—*Appendix, page* 15.

Such subterfuges will have their own weight upon dispassionate enquirers. The critic was not to be silenced by the partial clamour and applauses of public examinations. He will be found by all who may be sufficiently interested in the question to turn to the pamphlet, to have pursued the proofs of what he had asserted to complete and irresistible conviction.

We now depart from Edinburgh and accompany the system to London, where we find it still exposed to the same spirit of envy in those of the profession; and if in the North Mr. L. complained that "an attempt had been made to injure his system of musical education," which was only "part of a plan of attack for some time extensively carried on in private;"* his coadjutor, Mr. Webbe, had no sooner imported the system into the South than Mr. L. discovers "that meetings of certain members of the Philharmonic Society, in conjunction with others, were *continually* assembled in order to devise means to crush a system of which they knew nothing."† This was certainly hard measure for "a man who had spent the best part of his life in honest endeavours to bring an art, in which he himself delighted, better within the reach of mankind in general."‡

"That a body of men should so degrade themselves was lamentable, and a tolerably strong proof of the little hold they believed themselves to possess on public opinion. Notwithstanding the reports which reached me, from all

* Mr. Logier's letter in the Caledonian Mercury.
† Authentic account. ‡ Ibid.

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sides, of these high-minded assemblies, I had too much confidence in the honour and dignity of the professors of the metropolis to give them full credit, until the strength of evidence presented to me, admitted no longer of doubt; I found, therefore, that in justice to myself, some decided step ought to be immediately taken, to counteract this formidable conspiracy. The most natural course to a mind confident of its own integrity, was at once to meet my opponents personally; and had they been multiplied tenfold, I should not have shrunk from the encounter. I accordingly set out for London, with the intention of inviting the members of the Philharmonic Society, to attend an examination of pupils taught upon my system, and thus allow their judgment to be impartially regulated by the evidence of their senses, and the employment of their understanding. Soon after my arrival in London, conformably to this intention, I addressed the following letter to the members of the Philharmonic Society.

"*To Mr.* ———, *&c. &c.*

"Sir—As I conceive any improvement in the mode of communicating real knowledge in the art of music, must interest you, not only as a professor, but as a member of a society (the Philharmonic), whose laudable purpose is to encourage, and to promote legitimate art, allow me to request the honour of your company, at an examination of Mr. Webbe's pupils—taught during the last four months, on my plan of musical education—at the Argyle Rooms, on Thursday, 6th November, at 12 o'clock.

"Permit me to add, that I am the more solicitous for the favour of your attendance, as reports have been circulated to the prejudice of my system, by persons either utterly ignorant of its principles, or intent upon perverting any information they may have obtained to some sinister purpose. It is my sincere wish to submit the results of a system, which has been matured by much reflection and industry—and which has been honoured with the most unequivocal approbation, in those places where it has been adopted—to men of honour and integrity, of professional experience and discernment, and on whose candour I may with safety rely:—as I cannot doubt, Sir, of enjoying these advantages in your attendance, I beg once more to express my hope that I shall have the pleasure of seeing you as above.

"I am, Sir, your obedient Servant,

"*J. B. LOGIER.*

"It is proper to observe, that several gentlemen addressed as above, were in the country or out of the kingdom at that time; a few others gave for answer a direct refusal, accompanied by some ungracious animadversions; and the rest excused themselves upon the plea of ordinary business; a plea which appeared to be very inadequate, when put in competition with the important question of whether a new mode of musical instruction, then to be submitted to their impartial observation, was, or was not worthy to supersede the mode which had been in practice for time immemorial? Out of the whole body, therefore, of the Philharmonic members, consisting at that time of forty-three in number, I obtained the attendance, upon this occasion, of only *five*, viz. Messrs. Bihop, Horsley, Bridgetower, Potter, and Naldi. Thus, these gentlemen who could deem the noble object of *condemnation without inquiry*, of sufficient interest and importance, upon which to bestow *frequent* meetings, could find no adequate interest or importance on which to bestow *even a single meeting, when the object was to examine, whether the thing were worthy to be approved or condemned?*

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"The five gentlemen above named, in the course of this examination, *afforded me many strong proofs of their satisfaction;* Mr. Bishop especially expressed himself much interested; insomuch that he desired to be admitted to the following examination the second day after, for the express purpose of propounding to the children various questions in modulation. He attended accordingly; when I requested that he would not spare the children, but freely bring them to the severest test in the difficult art of modulation his mind could suggest to him—he did so; and his consequent satisfaction—I may venture, I believe, to say—surprize, as well as that of some other musical gentlemen present, were too obvious to be doubted;—if I am mistaken, it rests with them to say so."—*Authentic Account.*

We must now explain, for the satisfaction of those readers who may not understand precisely of whom the Philharmonic Society consists, or what are its objects, that near fifty professors of London, of the highest eminence, are united in the performance of a concert, for the express design of giving the best possible effect to instrumental compositions. These professors lead, conduct, and direct, on alternate nights, and yield the post of honour to each other by rotatation, each in his turn accepting the highest or the lowest situations of the orchestra. A body of musicians more deeply versed or more vitally interested in the science of music cannot be found. But as it appears that Mr. Logier's opponents did not comprise the whole of the Philharmonic, and that they were also combined with some professors, not members of that society, we preface our quotations from their work, with a list of the gentlemen who are the actual parties to the publication.

"Messrs. Attwood, Ayrton, J. Beale, F. Cramer, Dr. Crotch, Dance, Ferrari, Griffin, Horsley, C. Knyvett, jun. Latour, Mazzinghi, Neate, Novello, Ries, Sir G. Smart, Burrowes, Dr. Carnaby, Greatorex, Hawes, Hullmandel, Knyvett, Potter, Sherrington, Dr. Smith, Scheener, Walmisley, T. Welsh, Williams."

These names are all known to the public, and the list unquestionably comprehends a very large proportion of the reputation, integrity, and ability employed either in the practice of the science or in the business of musical instruction. Two (Messrs. Horsley and Potter) of the five professors mentioned by Mr. L. above as having manifested, together with Mr. Bishop, satisfaction and surprise "too obvious to be mistaken," are included among them. We may now extract the reply of the professors to Mr. Logier's charge.

"Although reports of Mr. Logier's System of Musical Education had occasionally reached the metropolis, they were of a nature so extraordinary and ridiculous, that they excited no attention, till it was understood that Mr. Webbe was preparing to open an academy on that system in his own house.

"This circumstance created in several professors a desire to make some

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enquiry into the merits of this novel method; and while they were deliberating on the proper course to be pursued, they were informed that a Mr. Clifton, just returned from Ireland, had it in his power to communicate much information on the subject. He was therefore invited to attend a consultation, which was held at the termination of a meeting convened on business relative to the Philharmonic Society, when he entered into certain statements, but in a manner so ambiguous and unsatisfactory, that it was agreed by all present, that no conclusions concerning Mr. Logier's System could be drawn from such an authority. Another meeting took place soon after, which was joined by several other strangers, whose names we have forgotten. No communications of a decisive nature, however, were received from them, and it was the general opinion of all those who were inclined to institute an enquiry, that it could not be fairly proceeded in till Mr. Logier himself should arrive, or till Mr. Webbe should exhibit some pupils educated on this plan. We have deemed it prudent to be thus explicit in mentioning the *only two meetings* during which Mr. Logier's method of tuition was made a subject of discussion, and we have also been very careful in stating the result of them, in consequence of the publication of the passage in his 'Authentic Account of the Examination of Pupils instructed in the New System of Musical Education, before certain Members of the Philharmonic Society and others.'"—*Exposition, page 3.*

Every candid mind can but observe with pain the exaggeration which marks Mr. Logier's statement of "the meetings continually assembled," which is thus put down by a plain and brief statement. One of the strongest characteristics, and one that is the most common to the discoveries of real science, is the simple and unaffected manner in which they have been promulgated and diffused. We are brought at every step to lament that so much of a contrary nature should rise to bias the judgment against "the New System of Musical Education." In proof of our remark, we quote a few lines more of the Exposition, which though they refer to the meeting we are about to describe, as they add to the catalogue of wilful misrepresentations charged upon Mr. L. will be most appropriately introduced in this place.

"But we must not quit the Exhibition of the 17th of November, without noticing a letter which Mr. Logier shortly afterwards addressed to the Irish public. This letter is dated Dublin, December 4th, 1817, and by a written memorandum on our copy, we find that it was inserted in the Freeman's Journal on the following day. After telling his readers of a combination formed in London against him, he says, that he invited his opponents to an examination of pupils taught on his System by Mr. Webbe; after which he adds: 'I challenged scrutiny and enquiry from them in every way. *I charged them with the unmanly nature of their combination and the injustice of their united censorship*, and I left my case then to the public.' When Mr. Logier allowed this letter to be printed, he must surely have hoped that it would never find its way to London; for so far from presuming to treat us in the manner above described at his Exhibition, he received us not only with politeness, but with apparent cheerfulness, and never relaxed in either of these during the whole morning, except momentarily, when an indefensible error in his book was pointed out to

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him, and when an unanswerable objection was made to his Chiroplast. But he availed himself of neither of these opportunities to insinuate, even in the most remote manner, either of the charges so specifically stated in the Freeman's Journal."—*Exposition, page 6.*

We pause upon this point of the narration to direct the attention of all who are interested in the matter towards this passage of the Exposition; and we recall to their recollection that the statement of Mr. Logier was not published in London, in the place where the transaction alluded to happened, but in the sister island,* and that it involves a charge of one of the most heinous offences that can be committed by any body of men, viz. a combination for the purpose of putting down and discrediting a system that has for its object the welfare not only of the present but of future generations. The persons thus charged are considered of good repute, and against his single assertion stands the direct positive testimony of them all—of sixteen men most eminent in their profession! Is it possible that Mr. L. can expect to obtain credence for so Bobadil-like a story of his prowess? If he does, "he is certainly planet struck." Nor do we perceive that his case is at all mended by the allegations contained in "*the Refutation*," wherein he shifts the meetings "continually held to their *private* houses," and imputes to them a charge of original intention "to shield their attack under the name of the Philharmonic Society." There is no force at all in the reason he assigns as giving rise to such change, namely, their "perceiving the disrepute they must fall into by prostituting a public institution to party purposes." The converse of the reasoning is true; individuals have been frequently found to shelter themselves under a corporate capacity from the imputation that lies against transactions of which none of them in their individual character would dare to take the respon-

* Mr. Logier has considerable dexterity in choosing the proper site for his several statements. The professors of London attack him for publishing the triumphs of his victory in Dublin; but the professors of Dublin have much more reason to complain of his statement in London, that "*scarcely a pupil is to be found that will be taught on any other than his system*," in the metropolis of Ireland. We have now before us a letter from that city, which, after enumerating the EIGHT professors who *have* adopted Mr. Logier's plan of tuition, recites the names of FIFTY-FIVE who *have not*. And our friend says, "I have put down all the names I can think of, though I dare say there may be as many more that I know nothing of." Amonst those he sends us are the following eminent professors:—Sir J. Stevenson, Dr. Logan, Dr. Jones, Mr. Duncan, Mr. Bunting, Mr. Warren, Mr. Day, Mr. Mathews, Mr. T. Mathews, Mr. H. G. Walsh, Mr. Horn, Mr. Alday, Mr. Osbourne, Mrs. Willis, Miss Bennett, Madam Omoran, Mrs. Cuthbert, Miss Churl, Miss Buck.

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sibility. But the whole is overdrawn. There is no adequate motive whatever to induce such men so to forget honour, reputation, and interest, and go over in a body to falsehood, deception, and villainy. For we beg our readers to remember that this is not a difference of opinion upon matters of science, but a question of veracity in the relation of facts. If however there could remain any doubt, Mr. Logier fairly thrusts it out by the shoulders in page 5 of *the Refutation*, wherein he manfully asserts that "never was approbation and applause more decided than that which they (the Committee) exhibited, *in spite of their previous determination to the contrary*." Such a sentence far transcends the bounds of common effrontery. We hardly know which to admire most, Mr. Logier's courage or his capacity in argument.

We have already made such extended extracts that we must content ourselves with stating the result of the correspondence between Mr. L. and the Philharmonic, which, after mutual objections, ended in an examination, as Mr. L. calls it, or an exhibition, as the Committee entitle it, of Messrs. Logier and Webbe's pupils. Upon what passed at this meeting the parties are directly at issue; and as their assertions are frequently diametrically opposite to each other, we are driven to rely principally on the weight and numbers of the evidence. Exclusively, however, of the preponderance in these respects in favour of the Committee, we cannot escape from the impression of evasion and subterfuge which the previous insinuations and the whole of the controversy bears on the part of Mr. L. We adduce the following as proofs:

"On the 17th of November, after the Overture to Esther had been played, Mr. Horsley requested that Mr. Logier would allow him to enter into an analysis of it with one of the young Ladies; with this request Mr. Logier appeared to comply, he only desired that she might first perform in a Duet, which some Ladies were waiting to hear. At the conclusion of the Duet the same young Lady and another were desired to play a Fugue of Scarlatti together. When this was over, Mr. Horsley renewed his application to Mr. Logier, who, pulling out his watch, said, that it was too late, and his pupils were tired. Several other subjects of discussion proposed by different Professors were deferred by Mr. Logier to the end of the exhibition, which was concluded in the way just described. He hinted, it is true, that we were at liberty to attend on the sollowing day; but at the same time he was well aware that the Public were then invited, and that any thing in the way of *real* examination would be impracticable."—*Exposition, page* 57.

Again—

"The above passages, taken from lessons in which he had to contend with no difficulties of subject or design, prove to a certainty the degree of Mr.

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Logier's talent as a Harmonist. The blunders they contain could not escape observation during the performance of the 17th of November; some of them were pointed out to him, and now we have to mention a part of his System which we must allow to be entirely *new*. It was not to be supposed that he could venture to defend such progressions of harmony; therefore, after telling us that the 'Companion' and 'Sequel' were printed for the use of his Academy only,* and were not intended for general circulation, he turned boldly round, and declared, that 'he knew they contained errors, but he conceived it necessary that his pupils should practise and become familiar with such errors, in order that they might avoid them!'

"Since the above passage was written, we have seen a new edition of 'The First Companion to the Chiroplast,' wherein the various errors in harmony, upon which we have animadverted, among others, are pointed out by the author himself, with an annotation for the purpose of avowing the violations, and acknowledging them as such; but, in a certain degree, defending them as appertaining to his system. We are happy to find that we have at least opened the eyes of Mr. Logier to these blunders, and that he now discovers them to be worthy of some notice. Let it however be carefully remarked, that *this edition, and the whole of the Author's notice on the subject, have appeared subsequently to our attendance at his exhibition!*"—*Exposition, page* 63.

And yet again—

"On the 17th of November Mr. Logier was several times requested to let the young ladies put their exercises into *score*, but this he avoided, on several pretexts. At one time he said, 'the board was not large enough'—this was not the case. At another, that 'so much light fell upon it, it was very difficult to see'—but we did not observe that the pupils had 'too much light' on any other occasion; and we most firmly believe that they could *not* have put their exercises into score. An attempt to do so, would have deranged the whole principle on which they had been taught, and would have displayed their real ignorance of harmony."—*Exposition, page* 64.

Mr. Logier invited to a public exhibition the mistresses of the boarding schools, and to this he attributes the overture from the meeting which was made by the Philharmonic. If it be true, "that a man seldom prophecies what he does not wish," it is an observation not less consistent with the whole tenor of human conduct, that one man rarely imputes to another motives which have not their origin in his own sentiments or feelings, except, which cannot apply to the present instance, except he be directed by long experience of the actions and character of the individual. Such an insinuation, therefore, we would say, makes against its author.—Indeed, we discover nothing on the part of the Committee but a desire of scrupulous and careful examination, prudentially guarded by the very proper and just resolution not to hazard a hasty decision.

* There seems to have been a slight inaccuracy in this assertion, for we believe it will be found, on enquiry, that both the above works were long sold by Clementi and Co. like any other common elementary publications.

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In our judgment of Mr. Logier's conduct, we can but be guided by his previous deportment at Glasgow and Edinburgh. In all three places he has done the same thing; he has contrived to convert a *private* examination into a *public* exhibition. In all three he has brought the same charges of conspiracy against his opponents.—In all three he has been met by the same plain, scientific, determined, and severe refutation, augmented at every step by fresh, accumulated, and stronger testimony.

Of the inducements to the meeting of the 17th of November, Mr. L. thus speaks—

"Previous to the examination, Mr. Dance informed me, on the part of the Committee, that they had agreed not to give any opinion until after the examination, when they should meet and consult together. I replied to Mr. Dance, that I was not at all anxious about the Committee's opinion, nor had I invited them with any wish of obtaining their patronage; but only that they might see and judge for themselves, and afterwards speak of me and my System as they found just. I took this occasion to say further, that circumstances had determined me to remain in London, in order to establish my System, and that my dependence was solely on the public."—*Authentic Account.*

This passage, compared with Mr. L.'s letter, exhibits a curious contradiction. Here "he is not at all anxious about the Committee's opinion." But his letter *in the Authentic Account*, extracted above, shews him sincerely wishing to submit the results of his system "to men of honour and integrity, of professional experience and discernment, and on whose candour he may safely rely, and *not doubting* of enjoying these advantages in the attendance" of the Committee.—What can Mr. L. advance to palliate these self-convictions? and, after such a declaration, what reason can Mr. Logier have to complain of any statement of their opinions the Philharmonic may have thought right to make? He *selected* them to examine and to pronounce. They have done so. He *previously* knew that they had prudently decided to reserve their opinion, and he had *previously* determined to "remain in London in order to establish his system" upon the conviction of the public. In truth, to attempt thus to disable their judgment or disallow their testimony, is neither more nor less than to tell the world that they are a set of knaves—a point upon which we imagine Mr. Logier's evidence will be received with considerable hesitation, not to say with absolute disbelief. For the public will naturally enquire what passion or what interest there is to make these professors so inveterate against "the system." The professors

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both at Glasgow and in London have given their answer. First hear Mr. De Monti and then the Committee.

"Some good-natured and generously unthinking people affirm, that, in the School of the New System, a knowledge of music may be acquired at a much cheaper rate than by having it individually taught at home in the usual way. An experienced Teacher (say they) will exact about three guineas for twelve hours' instruction; whereas, by sending our children to be taught in classes, each of them will receive forty-eight hours' teaching for four guineas. The entrance money is but a trifle; and, being once paid, deserves no farther consideration.

"First, let us see how much each Pupil receives, and then we shall state, *e contra*, what she pays. Each class consists of from twenty to thirty scholars, who are actually playing on the several piano-fortes, either with one hand only, or with both. There are several others at the same time, for whom, probably, there is no room at the instruments, but who, no doubt, must *pay* as well as the rest. These, whom I may *very properly* call theorists, are placed in a corner of the room, with slates in their hands, and to all appearance, are studiously employed in solving some of the most *important* musical problems, by *demonstration* no doubt, whilst, their companions at the piano-forte, officiously render them every inspiring assistance which is in the power of the harshest dissonances to bestow!

"The number of *theorists* may amount to, but I scarcely suppose will exceed ten, and these, together with the thirty pupils employed at the piano-forte, would give us in all, forty young Ladies, eagerly panting after musical knowledge, and greedily quenching their burning thirst in the pure Castalian waters, emanating from 'the *infinite* knowledge of musical science, possessed by Mr. Logier!' But, as it is not my wish to exaggerate, instead of forty, I shall admit that there are only twenty pupils in each class. Every class receives a lesson of two hours, and having divided two hours amongst twenty pupils, we shall find that six minutes of *individual* instruction is the entire share of each. But of these six minutes, one, at least, must be deducted, for the necessary time required in putting off and on the bonnet, gloves, pelisse, inquiries after health, &c. and the best part of another minute will be lost in adjusting the Chiroplast, and other necessary movements, preparatory to sitting down. After these subtractions the remaining share of each Pupil's instruction will amount to little more than four minutes, in the time allotted to a class; eight minutes in a week; thirty-two minutes in one month; one hour and thirty-six minutes in a quarter; and, during the whole season of six months, she will receive no more than three hours and twelve minutes' teaching! This, too, is only with the assumption, that the time which is spent in talking about sevenths, dissonances, resolutions, inversions, and such like *mysterious* gabbling, is not wasted—that no interruption is given to the lessons, that no holidays are allowed, either at Christmas, or any other time; for, should I take into consideration the usual and frequent interruptions which take place in some schools, where instruction is paid by the quarter, and not by the number of lessons, it would be no difficult matter to prove, that the whole time allotted to each pupil of a Logierismystic class, amounts to very little more than *two hours* in *six months!* For this teaching, however, Pupils are required to pay,

Entrance Money	£1	11	6
First Quarter	4	4	0
Second Quarter	4	4	0
Music, Slate, &c.	0	10	6
Terms for Six Months, or, properly speaking, for Three Hours and Twelve Minutes' Teaching	£10	10	0

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"Add to this, if you please, the price of the Chiroplast, which will augment the sum to fifteen guineas, and then, though it may be difficult to discover in what 'the *infinite* superiority of the New System,' and the advantages accruing therefrom to the Public, consist; yet one may readily comprehend the *true* purport of these bombastic assurances, so successfully employed in emptying the pockets of the credulous, but which, when they come to be fully exposed, as they one day must, will cause even a Logierismist to blush." —*Strictures, page* 38 *to* 42.

The committee computes as follows:—

"In a Prospectus from Mr. Logier, which is just come into our hand, we are informed, that 'the pupils are to meet in parties *of twenty each*, twice in the week for two hours each day, which hours are employed in the following manner:—the party is first divided into two classes, one of which receives an hour's instruction in the principles of harmony,' whilst the other receives '*individual lessons* in other parts of the Academy, on the Piano Forte—the pupils then change places.' What 'individual lessons must be worth, when twenty are taught in two hours, we will not waste our time in calculating. But what such a method of tuition is worth to Mr. Logier and his assistants, may be instantly shewn. Twenty guineas per annum are charged for each pupil; and we have just seen that twenty are taught in two hours. At this rate, two hundred and forty children might be *taught* in a week, by devoting eight hours in each day to them, and the sum for their instruction would amount to *Five Thousand and Forty Pounds.*

"We must add to this, the advantages which Mr. Logier may derive from two vacations, one guinea and a half which are paid on the entrance of each pupil, the profits arising from the sale or loan of Chiroplasts, &c. &c. and then we may surely affirm, that they who reject such a system of musical education, must be influenced by some other motive than that of self-interest."—*Exposition, page* 40.

While such are the pecuniary advantages and the personal ease to be derived from the adoption of the system, it is wholly at variance with the common experience of mankind to believe for a moment that such a number of eminent men should combine to delude the public and injure themselves, when the tempting alternative lies absolutely within their grasp. Credo quia impossibile est, is the only possible reason that our faculties will furnish for giving credit to such an instance of impenetrable folly.

We have quoted little from Mr. Logier's last work, "*the Refutation.*" He may possibly regret that he has been betrayed into such a publication, for we see not a sentence in the whole pamphlet that entitles it to the name it bears. The vulgar raillery and sarcasm levelled at the members of the Committee, sets upon it the stamp and impress of a disregard of truth, temper, and gentlemanly feeling, for which there is nothing to atone. Nor can we suffer so indecent an attempt to lower these eminent professors in the estimation of persons who are not acquainted with their several merits, to pass with-

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out reply. Sir G. Smart is a conductor and a master of the first character. Mr. Neate is the finest piano-forte player and the most scientific and systematic instructor in the kingdom, or perhaps in Europe. Dr. Crotch is a man every way distinguished by talents of an extraordinary kind, and indeed the list does not comprehend a single name that is not entitled to great professional respect.

Under this division of the subject we shall extract two passages; the one relates to the statement made by the Committee as to the errors in composition and their subsequent correction—the other to the expences of tuition. The errors in question had been objected against at Edinburgh and at Glasgow, and it is somewhat singular, that Mr. L. should postpone for twelve months the statement of his reasons (strange as they appear to us to be) for ingrafting such blunders upon his plan of instruction without any *pointed cautionary reference* to his pupils, until called upon by the explanation of the Committee. The passages objected to, he appears to have absolutely defended at his explanatory lecture in Edinburgh, for the account in the Caledonian Mercury of May 1, 1817, paints him as describing such consecutions to be "occasionally admissible," and quoting passages from Beethoven in their support. And it is further remarkable, that not a syllable of leaving them "purposely for pupils to detect," is there said. Why give one interpretation twelve months ago and another now? Is this consistent?

"When Mr. Horsley and Mr. Bishop attended my first examination, I specifically explained to them my custom of strongly impressing consecutive fifths and octaves on the eye and ear of my pupils, in order to make them more capable of detecting and avoiding them afterwards. This also I did when the Committee attended my examination; and yet after all this they have had the disingenuousness to bring forward as glaring examples of my want of knowledge of harmony, errors left purposely in my books of instruction for pupils to detect in analyzing the lessons which it is part of my plan to call upon them to do.

"I had been several times requested by my friends to suppress those examples of error altogether, or transfer them to the end of the books, by way of appendix; the reason they assigned, and which has since proved well founded, was, that my enemies would take advantage of them. In consequence of these circumstances, and at their request, I changed some of these passages; this the Committee wished to have understood proceeded from their having opened my eyes."*—*Refutation*, p. 45.

With respect to the charges for tuition, Mr. L. makes the observations which follow and we must say that what they prove is favourable to the Committee, inasmuch as exclusive of entrance money,

* See our extract from the Exposition, at page 125.

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and Chiroplasts and extras of all descriptions, the Logierismist will receive, according to Mr. L.'s computation, 48 shillings per hour, in parties of 12 or 24, for his instructions—twelve being taught at double the sum per hour, viz. two shillings, which Mr. L. calculates to be the actual amount in his division of five guineas into hours, and thus each pupil of the twenty-four, allowing no moment to be lost, but the whole two hours to be actually employed in teaching, obtains a lesson of two minutes and a half, allowing also, that every pupil (which never can be) enjoys an *equal share* of the master's attention. A lesson of 20 minutes where the master is seated by the side of the scholar, is worth little enough in all conscience, but it must be worth at least eight times as much as a lesson of two minutes and a half diminished and broken by the discordant effects of the ten or twelve piano fortes, and the journeying from one to another. It is the fault of all Mr. L.'s statements that they prove too much, as our readers will perceive by the calculation which follows.

"And now, gentlemen, since you have indulged yourselves in money calculations, allow me to follow your example, by which means it will be clearly seen which of us are in the habit of receiving most for our labours. My charge you have already stated to be twenty guineas a year, for which I profess to give four hours' instruction in the week. Now you are in the habit of receiving from eight to twelve guineas per annum for your school instruction, which I will average at ten. Thus then you receive for two quarters, or one half hour in the week, ten guineas per annum for each scholar; which being only one-fourth part of the time which we give, must, therefore, according to Cocker, be multiplied by four; and this makes forty guineas; just double the sum which we receive. And at the end of the year, notwithstanding the facility with which you get over all incipient obstacles, your little beginners will be found to possess not one-fourth of the knowledge in music or practical ability, which ours will be found to have acquired; and upon this point I am ready to come to proof with you in any way you shall propose. Still further to let the public see with how little skill the Committee have touched upon these matters, let it be for a moment examined into, and it will be found that for every hour's lesson we receive but two shillings per scholar. Thus, four hours per week, and thirteen weeks to the quarter, make fifty-two lessons for five guineas. So much for money calculations, which I think would have been on your part much more wisely left out of the question; for if you wish to make it appear that I am making a harvest of the public, you have given a rule by which it is clear you do it in a four-fold degree."—*Refutation*, p. 33.

In almost all that relates to what passed at the examination of the 17th November, Mr. L. and the Committee directly contradict each other. The weight and respectability of the testimony greatly preponderates against him; but of this the public will form their own judgment. Here, therefore, we shall quit this branch of the subject, and we shall proceed to the advantages and the objections

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which more particularly belong to the system and its mechanical adjuncts.

In the first place its novelty is disputed, and indeed disproved. But we do not mean to deprive Mr. L. of one tittle of the claim which he really has to the perseverance and arrangement which entitles the plan to the name and character of a system. If, as Mr. De Monti has averred, he saw the Chiroplast forty years ago in Bohemia, and Mr. Kozeluc was in the habit of using it at Prague; if weights have been attached to the wrists by Dr. Forkel, of Gottingen; if Mr. W. Clarke, of Edinburgh, taught pupils in classes, as well as other teachers; if Guido's Harmonic Hand be a part of the contrivances Mr. L. uses—it is nevertheless due to him to admit, that the merit of combining all these several scattered members into one digested plan of instruction belongs entirely to himself.

In the order of Mr. Logier's inventions or adaptations, the *gamut board* first presents itself. This, as the Committee states, is neither more nor less than the representation of the keys of the instrument, which has been given in all books of instruction since the earliest days of the spinett and harpsichord. But they have omitted to remark that the merit (if there be any) is in transferring the picture to a situation parallel to the keys which it represents, and in extending its magnitude to the dimensions of the piano forte; thus bringing at once before *the eye* of the scholar the relative position of the different octaves and notes, and conveying the idea visually, and in a way not to be mistaken. It is, however, a matter of doubt with us, whether such a plan affords any real assistance, for we regard the notes and their situations in the light of those grammar rules which must be committed to memory; and it still remains a question whether artificial helps of such a kind do eventually promote the progress of the pupil.* The soundest masters both in music and language, prefer the labour and attention necessary to a different mode of acquirement, for the same reasons that translations are re-

* Since the above was written, we learn from a professor, not one of Mr. Logier's opponents, who has taught two pupils previously under his instruction, that the use of the gamut board had been obviously an obstruction to the progress of one of them. Her ideas of the notes, the gamut board, and the keys were so strongly associated, that there was exceeding difficulty in fixing her eyes upon the book—they continually strayed to the keys, and in search of her old assistant, the board, and she was awkward and embarrassed. Such is precisely the effect we should have anticipated.

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jected in the study of the classics. *Festina lentè* is, we are persuaded, one of the most wholesome maxims among the canons of teaching.

We come next to the Chiroplast, upon which opinion seems to be more divided than upon any other part of the system. We are disposed to think that the use of this machine does convey the idea of a just position more rapidly and more certainly than mere precept and imitation. But we confine the advantage entirely to the communication of the first notion, and we should perhaps be disposed to limit our concession to the use of it among children who begin very young. Much of the difficulty which masters experience, much of the expense that parents incur, most of the bad habits which embarrass and sometimes even preclude the progress of players, we are persuaded is to be traced to the beginning at an immature age.* The docility of five or six years of age is no compensation for the want of the power of understanding the precepts of the master, for although it cannot be denied that in learning the rudiments of all sciences, much is and must be committed to memory, before it is clearly comprehended, the reliance upon this principle is carried too far. When we go beyond the communication of the first idea of position, we fall at once into the long disputed efficacy of assisting the voluntary motions of the human body by mechanical aids—a practice often tried but now we believe wholly laid aside in every instance that relates to healthy children and their habits. For the early discontinuance of mechanism in Piano Forte playing, there is the additional reason that the player can execute only in one position while confined by the finger guides, which abridges their usefulness to a very inconsiderable period. However we may reason the point, after all we must come to the practical effects exhibited in Mr. Logier's pupils. Of these the Committee speaks in the following decisive terms:—

"Again, however, we distinctly deny the utility of this machine, and a strong additional reason for our disapprobation of it, arises from the observations which we made on the manner of playing exhibited by those young Ladies who were brought from Dublin by Mr. Logier, for the avowed purpose of shewing the superior advantages of his system. It is surely not unfair to suppose, that on an occasion of so much importance to himself, Mr. Logier would select pupils who, in his estimation, would do him credit. We remember that he was very anxious to make us believe that they were taken, without any design, from the general mass of his scholars, and indeed, that

* Professors are against us upon this point—but we cannot depart from our opinion until the question be settled by more complete experiment.

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he was glad to bring any whose parents would allow them to accompany him so far. Our readers will receive these statements as they think proper; but we cannot admit that Mr. Logier would use less discretion in such an affair, than we ourselves should conceive necessary; and therefore we think, and shall continue to think, that the performance of those young ladies was a fair specimen of what he, by his method of teaching, is able to achieve — The mechanical part of those young ladies' playing is now in question, and without any circumlocution, we must tell Mr. Logier, that there was nothing in it. It is probable that he may be offended by our plainness, but we have paid quite as much attention to fine action on the Piano Forte, as he has done: we have made it the subject of our unremitting study for many years, and we again declare, on the strength of our own experience, that in the action of his pupils, we discovered nothing which may not be daily witnessed. He has told us that the fingers are to fall in 'graceful arches until they touch their respective keys.' This doctrine is good—but his scholars were unacquainted with it, or else neglected it; for that which first struck us when they began to play, was, that their fingers were much too straight. Another point on which we agree with our Author is, that 'the fingers are the only agents by which a smooth, graceful, and brilliant execution can ever be obtained; *any additional force or motion they may receive from the hand or arm must be detrimental.*' The pupils, however, seemed unconscious of this salutary rule, for we observed that they constantly moved, not merely their elbows, but their arms, even from the shoulder, whenever a chord was struck, or any thing like force was required. We will further tell Mr. Logier, that those young ladies are unacquainted with the true method of touching the Piano Forte, which is by pressure, and not by the violence which they often exhibited. 'This is harpsichord playing,' said a professor to the most eminent performer in Europe, then standing in the room. 'Exactly so,' replied he; and this reply confirms us in the propriety of the assertion we have just made."—*Exposition*, *p.* 31.

The rest of the chapter of *the Exposition* on the Chiroplast is argumentative and forcible, but we cannot admit the concluding dilemma.

"The Chiroplast compresses the hand, or it does not. If it do not compress the hand, it can give no form to it, and is therefore of no utility; if it do compress the hand, it must impede and injure the action of the fingers, and is therefore highly prejudicial."

Here we think the committee has been drawn into an error by the use of the term "compress." The instrument is not of a kind to admit of so absolute a definition. It is we apprehend, quite certain that without any such pressure as would impede and injure the action of the fingers, the Chiroplast may give and does give the hand its true position, and we repeat our belief that for a short interval it may be beneficial. But in the present state of the controversy, there is sufficient evidence to throw the general and enlarged utility that Mr. Logier ascribes to its powers, into total discredit.

In examining the lessons contained in *The Companion to the Chiroplast*, it is evident that to reduce the terms of instruction to the

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simplest possible form, has been the author's capital object. In so doing, he has omitted much that is necessary. We have expressly compared these rudiments with those of Mr. J. B. Cramer, in his instructions, and the superiority of the latter is so palpable, that we cannot hesitate for a moment to pronounce that the Companion to the Chiroplast (except indeed inasmuch as it is indispensible to the purpose it was written for) is, as an elementary book, not at all to be recommended. But it would be unfair to consider it in any other than the light Mr. L. intended, viz. as an integral part of his system. Regarding it then in this way, we say that it keeps the pupil too long upon one species of practice (that of a fixed position), and that it conveys to our mind a very bald, uninteresting, and tasteless specimen of initiatory lessons, though composed under the constraints of such a limitation. The plan of *teaching piano forte playing in classes*, we cannot reprobate too highly. It is so completely contradictory to common sense, as well as to every principle concerned in the formation of good taste and polished execution, that although a volume might be written against it, we shall content ourselves with doing little more than requoting the summary extract from "*the Observations*" cited in "*the Exposition*" of the committee, and with referring those who are anxious for a more diffuse refutation to the different pamphlets.

"Mr Logier's practice of teaching a number of children to play together is attended with many serious disadvantages. Their ears are spoiled, and their tastes corrupted, by the loud and dissonant jargon to which they are every day accustomed; and they have not even the benefit of the master's attention to the style and manner in which they express what they are performing. Melody and harmony—taste and expression—master and scholar—all are involved in a hopeless confusion of jarring elements, among which, distinct perception and useful observation are set at defiance."—*Exposition*, page 39.

Let our readers imagine ten piano fortes, which never *can* be nicely in tune, and never *will* be any where *near* the same pitch, played upon by twenty-four young ladies, more or less, at the same time. Let them call to mind the mistakes, the boggling, and repetition, which always attend the efforts of juvenile performers. Let them recollect the difference of capacity in children, and the indispensible concentration of the master's attention to those individuals whose mistakes are the most frequent, and we think there cannot remain a doubt of the utter destruction of ear and expression which cannot fail to be the consequence of such dissonance and distraction. Expression is attained by imperceptible

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gradations, by never-ceasing imitation, and we may almost assert, by imitation alone. What then will be the objects presented to this faculty in such a concert of noises? Mr. Logier may laugh at general reasoning as much as he pleases—but he must have removed nature from her known and constant laws if he produces a finished scholar by *such a mode* of instruction. Indeed the practical good he professes to accomplish by teaching in classes, viz. steadiness in time, is to be atchieved in much better ways. With regard to the *moral*, the fortitude upon which he insists, we can but think the courage thus acquired will be of the spurious kind which is the companion of hardened ignorance. But the fact is, that no one could rely upon the effects of such lessons for any considerable improvement of the pupil, when it is considered that two hours only in a week are so employed. And we would especially point out, that our observation leads to an important truth, not only in regard to Mr. Logier, but in regard to general science. *The benefit which a pupil derives from the instructions of a master are no more than very short directions to industry.* The progress made is principally in proportion to private practice and attention. The superiority of one master over another lies much in his knowledge, but more in the power which he possesses of imparting such knowledge with perspicuity and precision. Teaching in classes, amidst the ceaseless din of twenty-four (more or less) imperfect players, must abridge (we should say annihilate) this power. Let our young friends then be made sensible, that to their own ardour and industry they are to owe the main portion of their advancement; and let their parents consider well how much of whatever their children may have attained from this new course of instruction, is to be attributed to the degree of attention which has been excited by the novelty and by making their children emulous of supporting their part in the controversy. Be it recollected, that the duration of the experiment has been yet insufficient to produce a scholar of any considerable attainments in the higher branches of the art—the polish is yet to be given—the last reward of the labourer is yet to come. Of course the only fair comparison is between pupils of the same standing; but though there may be a superiority of mechanical dexterity in the lower purposes of the art, it is still a question to be decided, whether, as an approach to the higher ornaments of execution is made, there will not be much in the pupils of the new system to

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undo, and much that never can be undone. For ourselves we have no hesitation in affirming with the Edinburgh Critic, that "they who wish to become elegant and finished performers will never attain their object under such a mode of instruction as Mr. Logier employs."

We come at last to Mr. Logier's lessons in harmony, and here we must observe that we can only judge from the examples quoted by himself and his opponents, and from the exhibition of his pupils; for of the means by which he imparts the degree of knowledge he justly considers to be so vastly beyond the common acquirements of youth, we know nothing. Nor indeed is it important that we should; if he produces the effect described, that is proof sufficient; and that his scholars of eight years old, if they did harmonize the airs he sets down for them in his *Refutation*, have attained a very uncommon practical advancement, we think no candid man will dispute. We are far from wishing to under-value any of Mr. Logier's discoveries, or any new or more clear arrangement in the mode of conveying instruction he may have instituted, when we say that we believe few masters, if any, have ever thought of instructing pupils so early in the principles of composition. In doubting the utility of the application of his plan, we repeat that we do not mean to depreciate Mr. L.'s system of instruction in this point. But the surprize excited by such examples must be suspended until we can have ascertained what belongs to the task of conveying similar knowledge. We were led into this train of thinking by the observation of a professor who roundly averred his disbelief of Mr. L.'s statement with regard to the performance of the child eight years old. Such a mode of replication was not to our taste. We remembered the anecdote in Miss Edgeworth's Practical Education, of a child's invention as to the steam engine, which no one *now* will venture to doubt; and her illustration of a better course of conveying information is certainly far more astonishing than Mr. Logier's. We were therefore perfectly willing to give him full and complete credit for his assertion in this particular. But the denial induced us to try an experiment. We laid before a girl, thirteen years old, (who knew literally nothing of the construction of harmonies) the rules for the accompaniment of the notes of the octave. We wrote down a bass, and in less than ten minutes she produced the harmony without error. We then gave her the rules of accompaniment for a figured bass;

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we copied one line of the bass of one of the chorusses of *Judas Maccabæus*, every note of which was figured, and in the same time she put in every chord. We do not say that our experiment goes the length of placing our child of thirteen upon a footing with Mr. L.'s pupil of eight, either in point of progress or of the difficulty which attends the communication of ideas to one so young. But it removes most of the wonder attached to these juvenile harmonists. The Committee, we find, also express in a more extended manner the same sentiments.

"Allowing Mr. Logier's account of the whole process to be quite correct, we can assure him that there was nothing in it which surprised us when we at last discovered, that *beyond the limits of their slate* his pupils could do nothing.

"Till Mr. Logier confessed this, we were in some doubt how far his system might be beneficial for the purpose of communicating harmonical knowledge; but that avowal on his part dispelled all our doubts, and the inefficacy of the whole contrivance burst upon us at once. Then indeed, instead of wondering at the progress those young ladies had made, our wonder was that they had really made so little.

"Is it astonishing that pupils who have been taught for two years and a half, should perform all those exercises which Mr. Logier has described, *on a* SLATE? Every real harmonist will acknowledge, that much more than half the difficulty attending such exercises must arise from their application to a practical use; and of that application Mr. Logier has avowed his scholars incapable. At the conclusion of his exhibition, it was intimated to him, that we had brought *figured basses* with us for a trial of the young ladies' skill. His answer was, that 'we had seen how far they had gone, and that they could not play from figured basses.'—To this he added, 'that if we did not like it he did not care.'

"Availing ourselves of Mr. Logier's indifference to our opinion, we must declare, in the same simplicity of language, that we really 'did not like it,' and we must also venture to tell him, that we should be quite ashamed as teachers, if, at the end of *one* year, any of our scholars in harmony were, like his, to shrink from the performance of all figured basses whatever."—*Exposition, p.* 55.

We have long more than suspected, that "*the tremendous barriers*" are not tremendous at all; that the mechanical elements of harmony might be easily and rapidly conveyed; and we do not know that there is much novelty in the opinion nor much inculpation of musical teachers; for the fact is, that the art of reading and analyzing a score is not coveted by the million of piano-forte players, whose aim is amusement of a different kind, and falls very far short of that degree of devotion to musical learning, which a desire to compose or even to understand the rules of composition implies. When such an intention has been signified, masters have generally thought it safest and best to postpone the higher branch of study, until the pupil is made familiar with the first steps in the practical part of music. Mr. L. therefore certainly stands alone in

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the endeavour to initiate pupils so soon into the mysteries of science, and we shall not seem very sceptical if we doubt the propriety of inverting the old order of instruction, upon the plain ground that the time of a student can be no more than employed, and that time will be most usefully employed upon those parts of a subject which are most within the grasp of the intellect of the party. Such a disposition of study is exactly analogous in importance to a choice of pursuits, and the propriety of loading the mind of an infant with the rules of composition and with abtruse musical learning, must entirely depend upon the objects the parent has in view. As a general mode of instruction, we can but consider that it must rather impede than promote the intention of judiciously employing the time given to musical education. We put the question upon its plain and proper basis of utility; and after the example we have stated of one experiment, which we pledge ourselves is faithfully related, we are neither inclined to attribute much of invention and discovery to Mr. Logier's method, nor much of real and ultimate practical benefit. We shall now leave it to all who may be inclined to examine more deeply into the matter, whether Mr. L. be as ignorant as his adversaries had a fair right to suppose from the numerous errors they quote in his publications and his practice, or whether he be as wonderful in his discoveries, and possessed of as "infinite musical knowledge" as injudicious friends have given out. From the mass of most respectable evidence adduced, and the premises we have stated, we ourselves are irresistibly brought to this conclusion.—Mr. Logier is an ingenious man, and he has certainly added some facilities to musical tuition, but his system, taken in all its bearings, is likely to be far more prejudicial than useful, while the arrogance and evasion displayed in the mode of introducing his method of teaching, and the total want of good taste and gentlemanly feeling evinced in his controversial publications, will cast a dark shadow over all the parts of his design, even should they for a time weigh with the vulgar and the credulous, amuse the speculative, or supply his partisans with the wordy fuel that raises and supports the flame and the smother in which this worker of musical magic appears to thrive.

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TO CORRESPONDENTS.

It is requested that Communications to the Editor may be addressed to the House of Messrs. Baldwin, Cradock and Joy, Booksellers, Paternoster-Row, London.

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FAC SIMILE

of a Concert Bill in the Writing of

His Majesty

George the Third.

Overture Porus.
Concerto Oboe
Chorus N. 1. Alex. Feast
E. Grand Concerto Handel
Concertante Bassi et Horno
Chorus N. 2. Alex. Feast
Overture Parthenopy
Concerto Violino
Chorus N. 3. Alex. Feast

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TO THE EDITOR.

Sir,

I Have given some attention to the remarks of your Correspondent on the Minor Key, to which I need make but one objection, viz. that if the minor 6th and 7th are to be used in ascending as in descending, it will necessarily preclude the possibility of forming a perfect cadence, the leading chord of which is always the major common chord, with or without the minor 7th on the 5th of the key, whether the key itself be major or minor. The major 6th is a natural gradation from the 5th to the major or 7th, or vice versâ, when the fundamental harmony of the 5th of the key is not changed, or it is used as a part of a leading chord. Although the progression from the minor 6th to the major 7th is not frequent, it is sometimes introduced with good effect, as also vice versâ. The mistakes of your Correspondent in the references he has made to Handel and Corelli, must be evident to any one who understands the nature of harmony, with which however your Correspondent does not seem to be thoroughly acquainted; for speaking of the Overture to Samson, he says, "Now the key note D is a 5th to the former original key note G, A is the 7th below the octave to the original key note G, and E is the 3d below the octave to that original key. The relative proportions, therefore, to the original key note G, which these keys, D, A, and E exhibit, are 5, 7, 3, or if differently arrranged 3, 5, 7, which constitute exactly the dissonant chord in thorough bass.

Now it is evident that no arrangement of figures can ever form a chord of the 7th of the notes G, D, A, E; to which I may add that the modulation of the first movement of the above Overture, to which of course he alludes, is from G to D, from D to E *minor* finishing in G, the accidentals G♯, F, and B♭ causing no change of key. In page 14 he says, "In Corelli's Sonatas, Op. 4 Sonata 8, the first movement, not one of the notes G is sharp. The movement is in the key of A minor."

This is another mistake, as that movement is not in A, but in D minor.

Were I to make any further observations on this subject, I should

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naturally anticipate what I may have to offer at some future period on Modulation, through the medium of your valuable compendium, the first number of which has afforded me such gratification, as to ensure my most cordial wishes for its successful continuance; in which sentiment I beg leave to remain,

Mr. Editor,

Your most obedient Servant,

JAMES TAYLOR.

No. 58, Pottergate Street, Norwich,
9th June, 1818.

TO THE EDITOR.

SIR,

I Beg leave to resume the subject which I commenced in your first number, and to continue my essay towards concentrating some of the elements of vocal science.

OF STYLE AND MANNER.

We are naturally affected by sounds, and various passions and emotions are excited by means of our sense of hearing, independently of the association attached to words. Mr. Burke has observed that great or sudden or tremulous sounds produce emotions of the sublime, and he quotes the effects of soft and sweet sounds in music, as causes of the beautiful. [Burke on the Sublime and Beautiful, Sec.25. Part 3.] To unite these effects of sound with the impressions conveyed by language, and by their conjoint influence to heighten those impressions, is the primary object of the art of singing. We find in the works of every composer, often in the melody itself, but more frequently in the accompaniments, imitations of natural sounds, which are, however, in subservience to certain laws by which the ear seems to be governed, but which in truth have been formed by a long and accurate observation of those sounds and changes which the ear has been perceived to receive with pleasure. Hence arise the various degrees of loud and soft, of slow or rapid movements, and of sudden breaks, which are supposed to indicate particular passions, affections,

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and emotions, and which come at last by their asssociation with words, really to figure such images to the mind.* "There are in art fluctuating as well as fixed principles." These are commonly among the characteristics of national taste, and they also serve to mark the

* A judicious author says, "It may be proper to point out, on what foundation a simple melody is more pathetic than a complex and artificial. 1st. In the expression of the passions. Nature doth not offer musical sounds to the human ear. For though the natural tones of grief and joy (the two passions which are most effectually expressed by music,) approach nearer to musical precision than any other, yet still they are in a certain degree inconcinnous and unmusical. 2d. As the tone of the passions are in some degree unmusical, so they are generally more simple in their composition or succession than the tones which are commonly employed to form a regular melody. From the first of the remarks it follows, that all musical expression of the passions must be imperfect, for the musical sounds not being found in nature, if the artist strictly imitates the sounds he hears, they will be unmusical, the imitations defective. The imagination has a power of imposing its impressions on reason in a certain degree. This we find at a proper representation of a tragedy, where though the scenery, the persons, the dresses, the composition, and other accompanying objects, are not a precise transcript from nature, though the imitation be defective, yet it is still highly affecting. But if the representation departs from nature beyond a certain degree, nature then revolts, and the affecting power is lost. And thus musical imitation, though imperfect in a certain degree, still boasts this power. If imperfect beyond a certain degree, its affecting power is lost. But as it follows from the second remark, that the farther musical sounds depart from simplicity, the farther they depart from nature; so the consequence is clear, that simple melody, though an imperfect imitation, may be pathetic, while a complex and artificial melody (by departing from nature beyond a certain degree) will entirely lose its affecting power. This naturally leads to the consideration of a mysterious circumstance which lies yet unaccounted for at the very foundation of musical expression. The fact is this, that musical sounds which are employed to express passion (as grief or joy) by an "imperfect imitation are more affecting than the natural or perfect voice of those passions when given without musical intonations." It seems not easy to assign a clear and sufficient cause for these appearances. Let the following conjectures have what weight they may. 1st. Have not musical sounds a mechanical power over the human frame by which they awaken it into a higher degree of sensibility and sympathy than it possesseth in its more cool and torpid state? 2d. Are we not generally so constituted as to sympathize much more strongly with those in whom we find amiable qualities than their opposites? And as pity melts the soul to love, so doth not love melt the soul to pity? 3d. Doth not a sweet voice, like a fine countenance, create a strong prejudice in favour of its possessor, and induce a belief of amiable inherent qualities? 4th. May not the voice and figure of a distressed or joyous object be so horrid or uncouth, ridiculous or ugly, as in a great measure to lessen if not totally to destroy the sympathy of those who hear and see it? If these observations be true, then by carrying the voices of expressions of grief or joy into sweeter tones and higher degrees of melody than they possess in nature, yet still preserving the resemblance so far as not to destroy probability, may we not on the principles here given create a higher degree of affection and sympathy than the natural voice of the passions can give?

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changes which time and the intercourse with other countries produce. To these combinations of nature and art, we may attribute the rise, the progress, and the present state of singing.

It must not however be forgotten, that this art is less reconcileable to nature than others. Poetry and Painting are referable only to nature, with an allowance which the mind readily gives to the *beau ideal*, or to the standard of imaginary beauty. Our admiration of the poet or the painter is guided by the *resemblance* which his productions bear to nature; of this every man is in a degree a judge. In singing, art has departed so widely from the primitive expressions of natural passion, that there is little which affords an object of comparison. In this department of musical science, taste* therefore depends much more upon cultivation than in any other art, since the graces of singing are almost entirely factitious; many of those most in esteem are valuable only for their difficulty in execution, and the labour and practice they consequently imply; and many are such as an untaught ear would condemn as absurd: but that singing is consonant to nature in the degree that it is really good, I believe to be demonstrated by that universal testimony which the general approbation of a numerous and mixed audience never fails to bestow. The proximate causes of this almost unerring criterion appear to be the articulate pronunciation, and the pure tone which are constituents of excellence, and which every one is capable of distinguishing. This principle will be further established when we come to treat separately of the several parts of vocal performance.

It appears then that singing has one uniform object, viz. the exciting various emotions by the union of sentiment and sound. To accomplish this end, the art arranges itself into various divisions. The most natural arrangement would appear to arise out of the class of emotions to which the song is addressed, and from hence it immediately strikes us that the word "STYLE" which is commonly used as applicable to the singer, in point of fact is applicable only to the composition, and that "MANNER" is the most accurate term we can adopt to signify the power of expression that belongs to the performer. The word "*manner*," however, has hitherto been common-

* That faculty or those faculties of the mind which form a judgment of the works of imagination and the elegant arts.

Burke on the Sublime and Beautiful.

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ly taken in a bad sense, and connected (particularly in the drama and in painting) with the personification of the quality, in the term "*mannerist*," by which has been signified, one who too constantly repeats his own peculiar mode of imitation in the one art and of handling in the other. Thus by the adoption of the term *style* we are in danger of confounding principles, and if we rather choose the word *manner* we incur the hazard of entailing a certain portion of the contempt from the use which custom has already associated with such a distinction in art.

Sir Joshua Reynolds has divided the labours of the painter into the study of a great style and an ornamented style, and perhaps it is not easy to find a classification that better suits the fine arts in general. Poetry and music are both not only susceptible of the same arrangement but perhaps no other can be considered as so plain and inartificial. In poetry grandeur and simplicity of ideas and expression may be said to constitute the great style. The definition will hold likewise in painting and in music, while the same loose arrangement and wandering flow of thought and expression that distinguishes the ornamented style, will alike apply to them all. Led by this analogy, I shall then venture, notwithstanding the objections above stated, to use the terms *style* and *manner* in singing in the acceptation they have obtained.

It is scarcely possible completely to describe in what the great style consists. In a singer it asks a combination of all the faculties of the mind and graces of execution which address themselves to and command the higher feelings of nature. The elements of this style are power, pure tone, and a varied expression, an entire command of manner, correct taste and perfect simplicity, or in other words that genuine sensibility and that intellectual dignity which enables us to embody in their finest forms the conceptions of the poet and the composer, and to employ in the best manner the powers of nature and of the art.

The difficulty of reaching this degree of eminence, combining with other causes which have been enumerated in my former letter, has originated a style intended to supply the place of the great style. This we may term the ornamented style. It consists in the substitution of light, graceful, florid, and surprising passages of execution for the pure, dignified, or impassionate notes which compose the

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melody of songs in the great style.* However improbable it may appear at the first glance, a close examination will convince us, that the most difficult *graces* as they are called are more easily acquired than the chaste and austere elements of the great style. Ornaments well performed are apt to seduce our senses by the seeming difficulty of execution, and we are led away by novelty,† by wonder and surprise‡ at what perhaps we never conceived practicable: the emotion rises with the rank of the performer, we give credit for more value than there really is, and take it upon the trust of his personal reputation. The judgment is thus silenced, while the ear is filled with new, agreeable and unexpected sounds. But we are influenced only by an emotion of surprize, the affections are never engaged. To satisfy ourselves that these ornaments are more easy of acquisition than the great style; we have only to recollect that they are attained by mere repetition, by a vast number of acts, and imply no mental exertion whatever. The great style is therefore to the ornamented, relatively what the productions of reason and the imagination are to the agile exertions of the body. That such is the principle is clearly shown by the title which the Italians have given to this species of performance—*aria d'agilita.* §

It follows then that the *manner* of a singer must very much de-

* The most perfect instance of the great style is Handel's "*I know that my Redeemer liveth;*" of the ornamented "*Gratias agimus tibi,*" one of Catalani's most favourite songs of agility.

† Novelty wherever found, whether in a quality or action, is the cause of wonder; admiration is directed to the person who performs any thing wonderful.—*Lord Kaim's Elements of Criticism.*

‡ The Emperor Charles 6th told Farinelli that he neither moved nor stood still like any other mortal. Those gigantic strides, said he, those never ending notes and passages, only surprise, and it is now time for you to please: You are too lavish of the gifts with which nature has endowed you; if you wish to reach the heart you must take a more plain and simple road. These few words brought about an entire change in his manner.—*Burney's State of Music in Italy. Page* 207.

§ English music can scarcely be said to possess any comic style. The Italian Buffo, besides being a comedian, is a sound musician; he must possess considerable knowledge and facility; we have scarcely any thing of the kind that deserves a comment. Our opera of Tom Thumb is a ludricrous exception enough. The most beautiful airs are adapted to the vilest words. Hasse's famous song "*Pallido il sole,*" which Farinelli sung every night for 10 years to Philip the 5th, of Spain, is put into the mouth of the ghost of Gaffer Thumb, and the well known duet in Sampson "Traitor to Love" is set to words beginning "Get you to Hell."

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pend upon the style which he adopts, and his choice must necessarily be guided by the talents with which nature has fitted him; but since cultivation can do so much for the mere voice, perhaps the range of a performer must be determined rather by the faculties of the mind than by any power or facility of execution; these being but secondary considerations.* Experience shews us that scarce any one singer, of whatever eminence, has risen to the top of his art in more than one style. Indeed there are causes which render the possession of a diversity of talents almost impossible. Like judgment and wit, the powers which constitute the one destroy the other. The mind must be directed and confined to one pursuit. I would therefore here only recommend the student to fix his first attention on the great style, to study principles, and to form as correct and pure a taste as possible, for if nature should have denied him those powers which are necessary to maintain the highest rank, he will descend to any subordinate station, with advantages not commonly enjoyed by those with whom he is to contend; while on the contrary, if he be too much employed in the practice of the mechanical parts of the art, he will become attached by habit to inferior excellencies, and can never elevate his mind to the contemplation of the accomplishments that are the most truly desirable of attainment.—Certain qualities are requisite to the perfection of every style. These will be detailed at large, when we speak of the natural and acquired

* It must however be understood, that whenever the art is spoke of with a view to the public exercise of talent, a given quantity of ability from nature is presupposed, since it would be absurd for a person of confined voice to think of pursuing singing as a profession. The instances of young people who are misled by the partiality of friends to the attempt are numberless, and often exceedingly ridiculous. I remember the late Dr. A. having been engaged in a correspondence with a lady in Ireland, who wished to be ushered into the musical world under his protection, and, according to her letter, Madame Mara could not be expected to surpass her;—she could sing every thing.—The lady accordingly came to England; but, upon hearing her sing, the Doctor, with his customary honesty, exclaimed, "Madam, you must go back to Ireland; for, by God, unless you and I were shut up in a band-box together, I could not hear you."

About the same time, a person who had lavished an enormous sum in Italy upon the musical education of his wife, brought her to Dr. A. for lessons.—The Doctor very candidly told him that the lady had no ear; she sung too sharp, and that nothing could be done. This was a severe stroke upon one who aspired to become the PRIMA DONNA at the Opera. The Doctor's opinion was however verified by the public judgment, for I saw her advertised afterwards at Sadler's Wells or the Circus, in the ensuing winter.

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powers which constitute a singer. In the division of this title, I purpose not to enumerate the particular faculties which are essential to each, but to lay down the principles of them all, which are alike, and differ only in degree.

Mr. Brown, whose work on the structure of the Italian opera was the subject of a letter in your last Review, has endeavoured to class the different parts of such a performance according to sentiments, but without going into a too minute refutation of his opinion, I must enter my dissent to his classification, as too general for practical purposes among English singers, and not suited to the circumstances which accompany our concerts. In Italy the division of musical labour is more complete than among ourselves, and the duty which devolves upon public singers far less complicated. Our English performers of eminence have sometimes been called upon to sing in the church, the theatre, the orchestra, and the chamber, and it is their constant task to study and to execute in the concerts of London and at provincial meetings, compositions selected from anthems, from oratorios, and from operas, indeed from the writings of all masters of all nations and in all styles. The serious singer of the foreign opera is rarely called upon to exert his talents in any other place than upon the stage, and still more rarely in any other composition than an opera song. Hence there is not only at present a greater command of style and of manner required in an English singer, but also a modification depending upon the place in which his powers are exercised. For this reason I shall first class the style and manner according to the place in which the performance is held, and which so considerably affects the mode of singing, that I am not sure whether the adoption of such a classification may not be found more perfect than that according to sentiment, for the intensity of the expression of the sentiment depends much upon the place. It is true that in an oratorio we meet with light, and in an opera grand compositions; but nevertheless they are tinted, as it were, in their expression, by the place and the occasion. The church is opened only for religious services; in the theatre we are excited to various emotions; the orchestra admits of a more universal range than either, yet reduced in fervency below the church, and raised by dignity above the theatre.—All these derive from their public nature a peculiar character, while the music of the chamber, on the contrary, like the intercourses of private life, and like the

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finer charities of domestic affection, is most familiar, but most chastened and most refined; yet they all recur to the same grand principles. Considering then the GREAT and the ORNAMENTED STYLES as the leading distinctions of the art, and regarding MANNER as something peculiar and proper to the individual performer in its exercise, I shall in my next letter go on to discuss the modifications which arise from place, under the titles of the Church, the Orchestra, the Theatre, and the Chamber.

TIMOTHEUS.

TO THE EDITOR.

SIR,

APPREHENDING it to be a part of your plan to insert notices of any novelties in music that may seem worthy attention, I transmit to you a slight account of a new instrument, called the Œdophone, invented and made by Charles Henry Vander Bergh, now exhibiting in the metropolis.

The Œdophone has the appearance of a lady's work-table; the shape is a parallellogram, and it occupies about four feet by two. It is played on by keys like a harpsichord or pianoforte. Along the back lies a solid block of metal of a peculiar composition, known only to the inventor, and the exact proportions in which the several metals are combined, he avers to be indispensible to the production of the best possible tone. The side of the block that lies next the player, presents a sweep, into which are inserted cylindrical bars of the same metal, varying in length from six inches and a half to half an inch, and something more than a quarter of an inch in diameter. Upon each of these bars is a moveable ring of the same metal, closely fitted, which is fixed by a screw through the top, and by changing the position of this ring (a very simple operation, and similar in effect to the apportioning of the water in musical glasses) the instrument is tuned. To the end of the bar not inserted in the block, a spring is affixed at a right angle by a screw, and each of these springs is connected with the corresponding key by a simple mechanical contrivance, so as to be pulled forward when the keys are pressed down by the player. Part of the surface of the spring is covered with some kind of felt or plush. Parallel to these springs lies a roll of a conical shape and of a peculiar

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composition, but differing from the block and the bars, the former being of a colour between brass and copper, and the roll resembling pewter. This roll revolving upon its axis, is put into motion by the foot, like the wood in a turning lathe. The pressure of the finger upon the key brings the spring into contact with the roll while it is in a state of revolution, and thus the bar inserted in the block is made to vibrate, and the tone produced. The sound ceases when the spring is relaxed from contact with the roll, which happens when the pressure on the key is removed. A swell is produced by a difference in the touch, and a perfect *crescendo* and *diminuendo* can be obtained at pleasure.

The compass of the instrument is five octaves and a half, and it is singular that the several parts produce sounds essentially different.—The upper tones are precisely those of an octave flute—the next notes in succession those of an oboe, below these of the clarinet, and still lower of the bassoon. The resemblance is exceedingly close, so much so indeed as to induce me to consider that the best application of the invention will be found to be in substituting of the Œdophone for wind instruments at concerts where good players are not to be had. The lowest tones are rough and in my mind rather injure than improve the general effect whenever they are employed.

The inventor describes this combination to be the result of sixteen years of labour and experiment, and he further says, that increasing the size of the block and bars extends the quantity of tone in a degree far beyond a geometrical ratio. In the present shape and proportion its tone is scarcely louder than a common square pianoforte.

You will of course have conjectured that its principal limitation resides in the slow production of tone, which friction and vibration communicated by such a means necessarily imply. To what exact extent this limitation goes, perhaps remains yet to be discovered, for the several degrees of rapidity demand a corresponding gradation of velocity in turning the roll, and on the motion becoming quicker, it seemed to me that greater skill and nicety in the player were required. The Œdophone however is competent to the performance of an *allegro*, but I conceive, (for I was not permitted to make an experiment) that any degree beyond allegro is absolutely unattainable. Of its use as an accompanying instrument to the voice, every one may judge from my description of its several tones. They clearly give a constant variation as the composition rises or falls; and now the

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singer would seem to be accompanied by a flute, now by a clarinet or bassoon obligato. The general effect, however, is that of a small concert of all these wind instruments.

Of its construction I may say, the mechanism is ingenious and simple. It certainly affords the long wished for perfection of an instrument capable of standing in perfect tune and unalterable by climate, while the facility and precision with which its notes may be elevated or depressed in the minutest degree, render it susceptible of any temperament, and of any combination of tones, or semitones, or even quarter-tones, in any order or succession required. At present the invention is in its infancy, and those powers which alone can render it extensively useful, are not developed by the specimen exhibited in Catharine Street. It is too small for any better purpose than a model, and it remains to be proved, whether an instrument upon a larger scale would not be materially different in tone as well as in power. I hope however that the curiosity which has drawn a great many visitors to it, will stimulate the inventor, and at the same time enable him to prosecute his discovery farther.

I am, Sir, Your's,

A Lover of Music and Mechanics.

TO THE EDITOR,

CONCERT-PITCH.

Sir,

May I call upon you or some of your correspondents for a definition of the two words which I have affixed at the head of my letter? I know scarcely any circumstance in music that more requires to be fixed, for if we go on to pursue this air-formed phantom at the rate we have done within the few last years, I know not where we shall stop, since at every remove we are said to attain a higher region, and a more brilliant position in the language and opinion of those who can fly, whilst I myself (of whom by the way it will be

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thought very bad taste to be talking) and some others born of earth and confined to it,

"Toil after them in vain."

To descend to plain prose. Instrument-makers and instrumental performers have discovered, that to raise the pitch bestows a brilliancy and splendour of tone upon their instruments and their airs which contribute very much to the effect of concerted pieces. The fact is not to be denied, but the consequence has been that the concert-pitch is now got up in England at least half a tone. That this is an innovation of our own I can experimentally assert, and I can prove that we are so much above the concert-pitch of the continent. I have in my possession a tuning fork, which I carried with me within the last 12 months through all the principal cities of Italy, and I can aver that in Naples, Rome, Florence, Genoa, Milan, Turin, Bologna, &c. &c. the pitch was uniformly half a note at least below that adopted in the concerts of England; I beg leave also to mention that a clarinet player who some time since arrived here from Germany, and brought with him the instrument he had used for years, found himself unable to play upon it in concert in England.

I, Sir, am a singer, and I complain of this novelty as one of many upon whom it is particularly hard, and whose bread and reputation may be affected by it. The fashion of the present day is not to write songs of contracted compass, but rather to extend the display of vocal power quite up to the ordinary height and depth of the voice, if not somewhat beyond the notes of easy attainment. I am mistaken if we do not in truth owe to the exaltation of which I complain, the substitution of barytones for basses. There has not been, to my knowledge, a true bass voice since Mr. Bartleman (who is a genuine barytone) first appeared in public.* Haydn's bass songs and after him Callcott's, and indeed whatever has been written for a bass during the last twenty or thirty years are so high as to render the elevation of the pitch dreadfully distressing to this class of singers more especially. But in point of fact it hurts the performance, and injures the voice of every singer. For although the voice has a latent power of yielding to effort in extent, and particu-

* We beg to acquaint our Correspondent that Mr. Lacy is a legitimate bass singer, and his voice is as full, round and extensive as any we have ever heard. Its lower tones are particularly powerful. Mr. Tinney also has a good and genuine bass voice.

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larly under an increased flow of spirits, and under the circumstance of singing in a room of large dimensions, where the resonance is considerable, there can be nothing more unfavorable to vocal excellence than altering and disturbing the general habits of a singer as established in practice. The minute mechanism of the throat accommodates itself almost miraculously to the impulse of the will. But it must be sufficiently obvious that in practice (if it be efficient) we are constantly aiming at uniformity of action in the muscles engaged—and we bring them at length by such practice to obey with the utmost precision. They obtain a certain conformation, which conformation only can give the exact, the entire effect that is the desired result of incessant labour. We have therefore two things to contend against in the fluctuation of concert-pitch. First its variation, and next its gradual ascension. While such is the case the singer practices to a diminished purpose and sings with doubtful effect; for be it known to all whom it may concern, the effect is rendered very doubtful indeed both by the real and imaginary terrors of a note which we are always liable, according to existing circumstances, i. e. the caprice of the conductor or instrument tuner, to find raised above our usual and definite powers.

The members of the Philharmonic are a society of eminent musicians, men equally capable of appretiating the value of my remarks and of establishing a just principle between the Bulls and the Bears upon our Musical Exchange—between the aspiring instrumentalists and the more humble minded train of songsters. I should seriously propose it to their consideration to fix a maximum, and to circulate on their authority a standard fork, of which minor leaders and conductors might possess themselves, and to which we might all resort.

If, however, Sir, you think here is too much of the fork, pray apply the knife to the petition of

Your Friend,

REGULATOR.

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ROYAL PATRONAGE OF MUSIC.

No circumstance has been more favorable to the support of the principles of a sound taste and to the propagation of a general love of the science, than the early, constant, and long-enduring patronage which our venerable Monarch extended to music, the zeal with which he entered into all its purposes, the personal delight he experienced from its performance, and the accurate judgment he displayed in the great variety of musical arrangements which originated with or were submitted to him. "The debt immense of endless gratitude" which the subjects of Great Britain owe for the religious, moral, and political benefits they enjoy, to the personal character of their King, has been amongst the happiest themes of eloquent eulogy, and is now universally admitted. Our obligations, as lovers of music, are amongst those derived to the nation "from the peaceable, pure, and home delights" of the Sovereign, and as our public acknowledgments may tend to increase the knowledge of the source of these benefits, and to augment them by a still wider diffusion, we presume on this account, as well as on the score of amusement, to believe that a narrative somewhat in detail of the manner which music has been cultivated and enjoyed, and is still pursued by the Royal Family, will be acceptable to our readers who may and who may not have been present at the private concerts of Windsor, Buckingham House, Carlton House, or other Royal residences, and who may not be apprized of the establishments for music subsisting under such patronage.

The Band which has constantly enjoyed the honor of performing to their Majesties and the Royal Family in private, began to be assembled as early as the year 1777, and was at first composed of only eight persons. It was designated "*The Queen's Band.*" The original intention was to have made it wholly military, but the King understanding that several of the persons selected played well on stringed besides wind instruments, and perceiving considerable indications of talent among them, his Majesty placed them under masters of eminence at his own expence, and the result was such as to gratify his expectations. The family of Griesbach formed the greater number of this small party. George, the eldest, was put under the senior Cramer for the violin, and Abel for the study of composition. He made a rapid proficiency, and was appointed

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the leader; HENRY, the second, became, under CROSDILL, a sound and excellent player on the violoncello. Mr. H. G. has not the hand of Lindley, nor does he play in the ornate style of that super-eminent master, but in tone, and steadiness in the orchestra, he is not supassed. FREDERICK GRIESBACH and KELLNER were for three years under FISCHER, the celebrated Oboe player, and the former is now without a rival. MOLLER and E. KELLNER were consigned to the tuition of PONTO, the famous horn blower. From such a beginning the Band was gradually increased to twenty performers, who were in attendance every evening at Windsor. A striking alteration in manners appears upon contrasting the present hours of relaxation, with those punctiliously observed by his Majesty. The Queen's Band began to play at 7 o'clock, and the Concert ended at 10. It now never happens that the music in the private parties of the metropolis commences before the hour when the Royal Concert concluded. Not less regularity was observed in the selections which were divided into three acts. His Majesty made the bills. Our readers will be gratified with the annexed fac simile of one of the bills, in the hand-writing of our venerable Sovereign.

Such was the invariable tenor of the King's domestic musical amusements, except that on Sundays a whole oratorio was performed, the melody of the songs being taken by the instrument within whose compass it best lay. On court days it was their Majesties' custom to have two concerts weekly at Buckingham House, when CRAMER, FISCHER, ABEL, NICHOLAI, PAPENDIC, &c. &c. HARRISON, KNYVETT, and his sons were summoned. Madame LE BRUN once sung, and MADAME MARA frequently; SALOMON occasionally attended, and once MRS. BILLINGTON, who received as a present from the Queen a most beautiful pair of amethyst bracelets. The PRINCESS AUGUSTA, who is a capital musician, would sometimes play on the harpsichord, and the PRINCE REGENT, then Prince of Wales, frequently joined his violoncello to the DUKES OF CAMBRIDGE and CUMBERLAND on the violin and flute at the Windsor parties.

CROSDILL, who was the PRINCE REGENT's musical instructor, resided at Windsor and used almost always to play.

The uniform of the band was a scarlet frock, white waistcoat and breeches, a cocked hat and sword. On Sundays they wore full dress coats very much ornamented with gold lace.

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To this brief account we may subjoin an anecdote connected with these performances, illustrative of the King's upright disposition, and of his kind attention to the interests of his servants. The Queen's band is paid out of the King's privy purse, and on the lamentable occasion of his Majesty's first illness, their salaries fell into an arrear of eight months. The good old monarch however, no sooner recovered, than he brought a pocket full of Bank-notes, and discharged the several sums himself, with an assurance, that he would take measures to prevent the recurrence of a similar inconvenience to the individuals. Her Majesty has fulfilled her Consort's desire, and the salaries of the band, now augmented to a respectable allowance, are punctually paid at the time.

Besides this establishment, there is the St. James' band, at the head of which is placed the veteran musician Mr. Shield, and which is enumerated in the Court Calendar.

The gentlemen of the Chapel Royal comprise some of the first singers in the kingdom. They are sixteen in number, and take the duty alternately in certain parties. Mr. Corfe, of Salisbury, is the senior of the Choir, and is in consequence excused all duty. They are as follow.

Messrs. Sale,	Mess. Bartleman,	Messrs. J. Blake,
Heather,	W. Knyvett,	Hawes,
Gore,	Vaughan,	Evans,
J. S. Smith,	Nield,	Beale,
Salmon,	Welsh,	W. Salmon.

The nominal salary is 73*l.* per annum, but after paying deputies and other charges, the net income does not exceed 56*l.*

His Majesty's predilection for Handel's compositions amounting almost to a prejudice, is well known. His general fondness for music seems rather to have increased than diminished during the later years which preceded his lamented secession from the world.* In the year 1805, no less than six concerts upon an extended scale were commanded by their Majesties. The first was an Oratorio on the first of January at Frogmore, which the Queen gave (to use her Majesty's expression) as a new year's gift to the King. *Acis and Gala-*

* We do not pretend to have penetrated into the sad recesses of the Monarch's present privacy; but it is said, that even now Harpsichords, placed at certain intervals in the apartments, contribute in a great degree to the solace of his hours.

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tea was selected. It has been generally understood, that the etiquette of standing in the Royal presence has not only been preserved, but on some occasions insisted upon with such severity as to occasion some of the females who have been called upon to exhibit their talents, to actual and immediate indisposition. We have reason to believe that this rumour is unfounded. On the night we are now speaking of, the vocalists were permitted to sit during the whole time, except when singing. Mrs. Bianchi (now Lacy) was the *Galatea*, Mr. Taylor, *Acis*, and Mr. Bartleman, *Polyphemus*. The concert so delighted the King, that he commanded another at Buckingham House on the 18th, the public celebration of the Queen's birth-day. It superseded the customary Court Ball. The music was a selection, and the King himself chose Handel's "*Falsa imagine*" for Mrs. Bianchi. The next was on the 15th of March at Windsor, when a superb fête was given. The orchestra was erected in St. George's Hall, while another party danced in a separate room of the palace, some of the company being invited to the one, and others to the other entertainment.

On the 19th and 20th of May the King had music. On the first evening in private in the Queen's apartment the Oratorio of Samson was performed, and it may afford some clue to the refinement of his Majesty's taste to relate, that on this occasion he condescended to consult Mrs. Bianchi upon the omission of "*Let the bright Seraphim*" which the King said, "was a vulgar noisy song." The songs of Acis and Galatea were principal favourites, and chiefly among them, "*Heart the seat of soft delight.*" Athalia, which was also high in esteem, was done on the second night, when to spare the fatigue of the soprano, Miss Tennant was introduced. Mr. Vaughan was the tenor, and Mr. Binfield the bass. The Orchestra was erected in the chapel adjoining St. George's Hall, and was left under the intention of a renewal of the Oratorios, which alas! never took place; on this spot

"It was his blithest and his last."

The entertainment was in honor of the Queen's birth-day, and the supper was laid in St. George's Hall, and nothing more splendid in point of decoration was ever seen at Windsor: the full dress of the band on these occasions gave a rich and lively appearance to the orchestra, while the state of the Royal Family, blended with a noble affability, the magnificent ornaments and sumptuous apparel of the

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guests, and the exact order which prevailed gave a grandeur and dignity to the whole that can only be felt by those who have been present.

Her Majesty played in a superior style on the harpsichord; the Princesses used also to sing in private, generally in the Princess Augusta's apartments.* The Duchess of Gloucester has on more than one occasion condescended to join in glees at Carlton-house. The Duchess of York has a fine taste and very acute and accurate discrimination. Her Royal Highness is also a vocal performer.

The Prince Regent is not only an amateur of the science generally, but his R. H. is also a practical musician. It is only of late years, since his right arm was hurt by a sprain, that the Prince has discontinued his performance on the Violoncello, to which instrument he was exceedingly partial. His Royal Highness still however sings. His voice is a bass of great compass, and the lower tones are particularly good. He has a very extensive knowledge and a very sound taste. So strong is the Regent's memory of passages and authors, that there is scarcely a note played by his band (for which music of every species is most classically arranged by Mr. Kramer) that his Royal Highness is not able to anticipate. The band consists of the following effective wind instruments, and it is esteemed to be the finest in Europe:—

Eight Clarionets	(separate parts in different keys)
Two Oboes	
Three Flutes	(separate parts)
Four Bassoons	do.
One Serpent	Obligato†
Three do.	do. Ripieno
Four Tromboni	Soprano, alto, tenor, and bass
Four Horns	(in different keys)
Four Trumpets	do.
Kettle Drums.	

* The late Sir Wm. Parsons was their master. The appointment of Mr. Shield to succeed him as master of the St. James's Band, was a just and proper tribute to the great talents and laborious devotion of a long life to the promotion of musical science. It is alike honorable to the donor, Mr. Shield, and the art.

† Mr. C. Kramer, who has the sole direction of the band and the arrangement of the music for the orchestra (a task which few would undertake, even if another individual could be found capable,) is a German by birth, and a

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The band is in attendance every evening at the Pavilion at Brighton, and usually plays from 9 till 12 when his Royal Highness is there. It is sometimes, though very rarely commanded to Carlton House. Hitherto the want of a room sufficiently large has been a considerable drawback to the pleasure of hearing such a number of wind instruments. In the new Palace at Brighton, a concert room is expressly prepared, and we have it in our power to submit to our readers a sketch of its figure and dimensions. A most capital organ has been built by LINCOLN, and will be placed in the recess.

musician of the very first order, both theoretically and practically. He excels on the flute and clarionet; but his knowledge of the *effects* of instruments is great and universal. He is intimately and minutely acquainted with the works of his countrymen, and he has adapted their music in such a manner as to gratify, to the extent, all lovers of instrumental performances. From the most delicate song to the magnificent symphonies of Haydn, Mozart, and Beethoven, and even the grandest of Handel's chorusses, he has preserved the bearing of each class throughout, in their pristine beauty and design, and with so nice an attention to the particular cast of expression appertaining to each instrument, that he has left nothing to be desired. These are the daily services rendered to the Prince his master, and to music, by Mr. Kramer. But he has lately added a new application of his talents and industry to the science. Mr. Kramer was struck with the error in the original construction of the Serpent. He observed that the finger-holes were placed at improper intervals, with a view only to the reach of the player; that they were too small; and, in short, he saw all the defects which are likely to attend early structure.—He has remedied them with great ingenuity. He has added both to the size and number of the holes; constructed keys with a double action, which lie conveniently under the hand, and enable the performer to slur through the chromatic scale. Some of the apertures are now made two inches in diameter, in order to emit the column of air set in motion through an instrument of such large dimensions, his serpent being 8 feet 8 inches long. By these mechanical contrivances, every note is equal in strength and roundness of tone. Mr. K. has also improved the mouth-piece, and the player is now enabled to regulate his tone to the nicest distinctions of piano and forte. The compass is three octaves from double C, and the scale is like a keyed German flute inverted.

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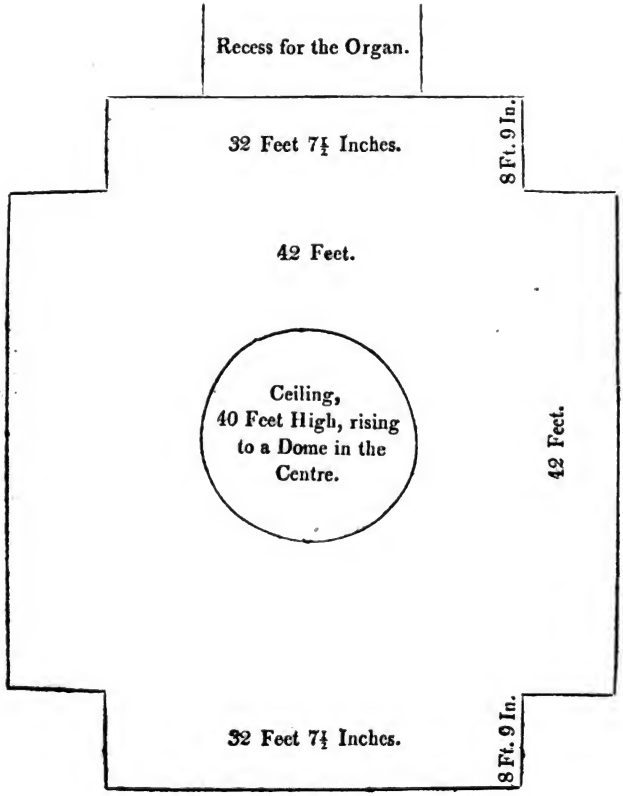
PLAN OF THE NEW ROOM FOR MUSIC, IN THE PALACE AT BRIGHTON.



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Such is the establishment which the Prince constantly retains in his service, and such is the preparation making for the future participation of an enjoyment which of all others, when conducted upon such a scale, attracts into its focus and combines the largest share of intellectual and sensible pleasure we derive from the arts.

In order to convey to our readers, however, a more complete notion of the manner in which music is conducted at Brighton and Carlton House, we are to state that it was a frequent amusement with his Royal Highness to command vocal quintette parties, which were honored by the presence of the Queen, the Princesses, and a few of the nobility. These concerts in truth partook of the character of the domestic habits of the Royal Family, and pourtray the nature of their manners and pursuits. The pianoforte was usually taken by Mr. Asioli, and the performers summoned were, generally, Mrs. Bianchi Lacy, Messrs. Trammezzani, Naldi, Ledesma, and Lacy, with the occasional addition of the Chevalier le Cainea. On these occasions it was usual for the Prince Regent to hand his Royal Parent to an easy but stately chair, near which were placed two or three others, and at a short distance were dispersed the seats for the rest of the Company. Her Majesty would send for one or two of the ladies to sit near and converse with her in turn, during the intervals of the music. Each retired after a short period, and thus many of the nobility enjoyed the same distinction. The Princesses also conversed with their accustomed affability. Her Majesty sometimes left the Music Room for tea or cards, and returned, but generally the Regent handed the tea to the Queen, and attended on his mother with that graceful manner and dignified affection, for which his Royal Highness has been celebrated by the inmates of Courts, beyond any man in Europe.

On particular occasions of ceremony, such as the first visit of the Duchess of Oldenburg, and those of the Emperor Alexander and the King of Prussia, Concerts upon the most extended scale have been given, and nearly all the great vocal and instrumental talents of the metropolis enlisted, with a degree of splendor and magnificence worthy the exalted rank of the host and of his guests. Salomon, to whom science is so much indebted for the inducements by which he prevailed on Haydn to visit this country, and to compose his immortal symphonies, was generally the leader. Mr. C. Kramer conducted, and Asioli was at the pianoforte.

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While CHERUBINI was in England, the Prince, with that attention to talent which he delights to pay, desired that he might be invited to preside at the performance of one of his own fine compositions.

The music selected is so various, that it may be said to embrace every style, for the Prince is really a judge of every description of composition, from the comic opera to the grandest writing of Handel's inspired oratorios and selections; all have their turn, both in the occasional concerts, and in the nightly performances of the private band at the Pavilion, but no bill is ever prepared.

THE DUKE OF CUMBERLAND is a director of the Concert of Antient Music, and loves the science; but observation of his taste leads us to suppose that his Royal Highness is most attached to concerted pieces, and his fondness for fine instrumental performances was last winter manifested by his very frequent attendance at the PHILHARMONIC SOCIETY, where the great attraction is the astonishingly accurate and finished execution of the finest and most elaborate compositions for instruments.

THE DUKE OF SUSSEX has enjoyed, through his long residence in Italy, the ever fresh and living fountain of musical excellence, more complete opportunities for the enlargement and cultivation of his taste in music than any of his Royal Brothers. The Duke is a good musician, can accompany himself on the pianoforte, and has a voice of excellent tone and compass. It has been well formed under several masters, of whom CRESCENTINI stands foremost. Before a series of ill health had impaired the organ, his Royal Highness was equal to the execution both of serious and comic music, in the best styles of Italian and English masters. We are happy to understand, that the asthmatic affection which was his tedious companion for so many years, is at length eradicated, and that he now sings with his original power, facility, and expression. Nothing can so well convey to our readers the peculiar manner in which the Duke executes, as to inform them that the elegant and touching airs published by Crescentini were composed expressly for his Royal Highness, and are particularly adapted to the display of that natural sensibility and musical tact which is inwoven with the constitution of the Duke of Sussex.—At table there are few amateur singers capable of giving so much effect to songs of convivial sentiment. There is scarcely anything more difficult in art or manners than to call into life, and rouse the high and generous feelings, which it is the distinguishing excellence of

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this species of singing to produce, and at the same time to divest a table song of its almost universal tendency toward the gross and coarse expression of the fire of the moment. The real object and the true delight is to raise and refine, not lower and degrade and defile the imagination. This art the Duke possesses, and there are few circumstances that can add more to the flow of soul, than a song from his Royal Highness.*

The attainments made by the DUKE OF CAMBRIDGE bespeak a more uniform attention, and a more solicitous practice of the science however than has been pursued by the other branches of the Royal Family. His voice is a tenor, and his instrument is the violin. His Royal Highness is able to read any music at sight, with the accuracy of a professor, and he was accustomed, when in England, both to play and sing with the ablest performers. Music was a frequent source of amusement in the Duke's apartments. Glee parties, at which the Queen used to be present, were often given by his Royal Highness. On these occasions, the singers were, MR. BARTLEMAN, MR. VAUGHAN, the MESSRS. KNYVETTS, &c.—and perhaps his Royal Highness is attached more to the style of English vocal music than Italian. Upon the whole, we might say, that the Duke of Cambridge has proceeded further in practical science than his Royal Brothers, were it needful to compare acquirements, which differing somewhat in kind and degree, are equally honorable to the taste of all the branches of a family, whose enjoyment and cultivation of any art is almost certain to insure for it universal acceptance and support in British society, and for its professors, the highest patronage and respect that their attainments and their con-

* The following song, set (we believe) by Mr. Emdin, is one of the Duke's favourites, which he sings with much vivacity and force.

Gaily still my moments roll,
While I quaff the flowing bowl;
Care can never reach the soul
That deeply drinks of wine.

See the Lover, pale with grief,
Binds his brow with willow leaf;
But his heart soon finds relief
From drinking deep of wine.

Eyes of fire—lips of dew—
Cheeks that shame the rose's hue;—
What are these to me or you
Who deeply drink of wine?

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duct can deserve. Of such a nature is the support which the ROYAL FAMILY, in most of its members, as we have seen, extends to MUSIC and MUSICAL MEN.

MARA, BILLINGTON, AND CATALANI.

WHILE we were hesitating as to our selection of the fittest character among vocal performers for our present number, the intelligence of the death of the most accomplished of native English singers was transmitted to us from Venice,* and we have to lament in common with the few, whom MRS. BILLINGTON's musical talents have occasionally delighted since her retirement from public life, that she is no longer sensible to the just pride and pleasure which are derived from well-earned and not injudicious praises, and which are the highest and purest rewards that ability can receive or enjoy. The record we are now to make, can only be addressed to the recollection of those of her cotemporaries who remain, and to the remembrance of posterity; we may therefore be pardoned, if we should enlarge our sphere of descriptive criticism by the addition of some biographical particulars, which are related after a communication made by herself a very short time before she last quitted England, the country of her birth, to find a grave in a foreign land.

The paternal appellation of MRS. BILLINGTON was WEICHSELL, and her mother, who was a singer of some eminence, died while her offspring, MR. C. WEICHSELL, the celebrated violinist, and MRS. B. were young. These children were trained to music at the earliest possible age, and even performed on the pianoforte and violin for the benefit of Mrs. W. at the Haymarket theatre, at six years old, a time of life when they might have been well thought incapable of any acquirements deserving public notice. Her first master was SCHROETER,† an excellent teacher of the pianoforte, and her father superintended her musical education with a degree of severity, that could scarcely be justified even by the proficiency of the pupil. Few persons have attained the perfection that Miss WEICHSELL reached upon this instrument. At fourteen she came before the public as a singer,

* Mrs. B. died at her estate of St. Artien, near Venice.
† He was also the tutor of Mr. John Cramer in early life.

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singer, at Oxford, and at sixteen married Mr. BILLINGTON, then a performer on the double bass, who carried her immediately to Dublin, where she commenced her theatrical career in the opera of *Orpheus* and *Eurydice*. Here, perhaps, for the only period of her life, she was doomed to suffer mortification, in the greater applause and respect obtained by Miss WHEELER, a singer much inferior to herself; and such was the effect on the ardent mind of Mrs. BILLINGTON, that it had well nigh been the occasion of her quitting the stage in disgust. The reputation of Miss WHEELER procured her an engagement at Covent Garden Theatre for three years; Mrs. BILLINGTON followed her to London, and no sooner had she arrived than Mr. HARRIS, the proprietor, and Mr. LEWIS, the manager, waited upon her with a proposal for her to play three nights. So short a trial she positively refused, expressing her desire to substitute twelve nights, under the apprehension that her too anxious solicitude to please her countrymen might defeat her first efforts. Such, indeed, was her distrust that she considered this as a final experiment, and she had determined in the event of any failure either in the case of self possession or of deficiency of powers and attainments to quit the profession of an actress at once. They proceeded to discuss the terms of her engagement, and she desired a salary of twelve pounds per week, to which the managers objected as being the *highest sum then given*, and as the remuneration assigned to Miss WHEELER, whose reputation was so high and so established. The comparison was unfortunate, it irritated Mrs. B. and she instantly declined to enter into any permanent contract. She consented, however, to appear for the twelve nights, and was advertised for the part of *Rosetta*, in ARNE's opera of *Love in a Village*. She was announced for the Wednesday night, but the name of Mrs. BILLINGTON, late Miss WEICHSELL, having caught the attention of THE KING, HIS MAJESTY commanded her appearance to take place two days sooner, a circumstance highly flattering, as it was a solitary instance and contrary to the custom generally observed by the Sovereign.

It will readily be conceived, that Mrs. BILLINGTON, whose habits of study and practice had been fixed by the severest exercise of parental authority, omitted no preparatory exertion to ensure her success with the public, under such high auspices. Indeed she laboured night and day, and nothing could be more complete than her triumph over the esteem of her audience and the rivalry of her former

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favored competitor. Miss WHEELER was laid on the shelf as the theatrical phrase goes, and at the expiration of the twelve nights the managers again waited on Mrs. B. to renew her engagement on a permanent footing. They questioned her cautiously respecting her expectations, and she rather in jest than earnest demanded one thousand pounds and a benefit for the remainder of the season, with which, to her utter astonishment, they immediately complied, and they afterwards voluntarily gave her a second night in return for the extraordinary emolument they had derived from the exercise of her talents.

During this season, although her theatrical duties were unremitted, she never relaxed from the most sedulous general pursuit of the knowledge and practice of her art. She laboured incessantly, and received lessons of MORTELLARI, an Italian master of celebrity, at that time in England. The theatre had no sooner closed than she availed herself of the interval to fly to Paris, where she enjoyed the instructions of the great SACCHINI, the composer. Thus, she continued from the first to fortify and enrich her natural gifts with the strength and ornaments of high science,* an example to be followed by every student who aspires to the character of a polished and expressive singer.

At this time MADAME MARA arrived in England, unequalled in the eminence she had attained. In 1785 the subject of our memoir made her debut at the concert of antient music.† MARA herself is said not to have beheld her reception quite unmoved, and some disputes even arose respecting place and pre-eminence in the seats of the orchestra, a species of contention very unworthy the transcendant abilities of these gifted individuals.

Mrs. BILLINGTON's fame continued to spread while her never-ceasing ardour and assiduity were day by day enlarging her stock of knowledge, acquirement, and facility. She was a constant performer at the concerts of the metropolis, and she sung at the memorable Westminster Abbey performances. She remained at Covent Garden till 1793, when she adopted a resolution to retire from public life, which she vainly imagined she had firmness enough

* A common friend has related to us that he has known *Mrs. BILLINGTON, after playing at Covent Garden,* leave the table to practice with her master.

† See page 61. No. 1.

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to adhere to. At the instigation of her husband and her brother she was induced to make a continental tour, with a view solely to amusement, and to this intent she declined all letters of introduction, intending to travel *incognito*. For some time they succeeded and passed along without notice; but at Naples, the English Ambassador, Sir W. Hamilton, penetrated their secret and persuaded Mrs. B. and Mr. W. to perform in private before the King and Queen, at *Caserto*, a country residence. The gratification they received induced their Majesties to request Mrs. BILLINGTON to perform at the Great Theatre of St. Carlo, then thought to be the finest opera establishment in the world. She accordingly in May, 1794, made her debut in *Inez di Castro*, which was composed expressly for her, by the Maestro FRANCESCO BIANCHI, who wrote an opera worthy the supereminent ability of his prima donna. Her success was complete, for indeed her celebrity had made her name known in Italy, and previous to her quitting England the Venetian Ambassador had been in treaty with her to accept an engagement, which however she broke.

Her performance at Naples was interrupted by a sudden and affecting event. On the second night as Mr. BILLINGTON was seeking his hat, to accompany his wife to the theatre, he fell down in a fit of apoplexy and died in the arms of BIANCHI, at the residence of the Bishop of Winchester. Nor was this the only circumstance that impeded her progress. About this time an eruption of Mount Vesuvius took place, and the superstitious bigotry of the Neapolitans attributed the visitation to the permission granted to a Heretic to perform at St. Carlo. Serious apprehensions were entertained by Mrs. B.'s friends for the consequences of such an impression. Her talents, however, triumphed, she renewed her performance, and no *prima donna* was ever more rapturously received in the country where the opera is best cultivated and best understood. PAESIELLO, PAER, and HIMMEL, successively wrote for her after BIANCHI.

In 1796 she went to Venice, where, after the first performance, she was taken so ill that she could sing no more during the season; and it is amongst the records honorable to human nature, that the Manager generously brought her the whole of her salary, which she compensated by playing the succeeding season without any other reward than the pleasure of reciprocating the liberality of her employer. Conceiving that the air of Venice did not agree with her,

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she quitted the place and returned. On her journey from Venice to Rome, she was earnestly entreated to give a concert at Rome, which she at first declined, but a society of Cavalieri undertook the whole of the arrangement, and she and Mr. Weichsell performed to a very crowded audience.

Between this period and the year 1798, she visited all the principal theatres in Italy. In this year she married Mr. Felissent, and subsequently appeared twice only at Milan. In 1801, still retaining the name of Billington, she returned to her native country.

No sooner was her arrival known than all the conductors of the public amusements were alike eager to engage her. The Managers of Covent-Garden and Drury-Lane Theatres both made her offers, and the disposal of her services was at length referred to arbitrators, who awarded that she should appear at the two theatres alternately. MANDANE, in ARNE'S ARTAXERXES, was the character selected for her debut, and the audience was struck with rapture and astonishment at her amazing powers. On this occasion she introduced a song from BIANCHI'S* *Inez di Castro*, to the English words, "*Lost*

* FRANCESCO BIANCHI was born at Cremona. He composed either fifty-seven or fifty-eight entire operas, beside a considerable quantity of church and other music. He wrote a great deal for Pacchierotti and Marchesi, and some of his operas remain in public estimation, and were performed, both in Italy and in England, at least as often as those of any other master. He composed his Disertor Franchese at Venice, in 1785, and it obtained its celebrity in the following singular manner. Pacchierotti performed the part of the deserter, and in the proper costume of a French soldier. The dress of common life had never before been seen upon the opera stage, and so shocked was the classical taste of the Venetians at this innovation that they actually refused the piece a fair hearing. It happened, however, that some royal personage, passing through Venice, expressed a strong desire to see this opera, and in deference to him the music suffered no interuption—their rapture was equal to their first unwarrantable disgust, and the poor discarded Disertor became a reigning favorite.

Bianchi wrote the first opera both for our Storace and our Billington—Castore e Polluce for the former and Inez di Castro for the latter. His forte lay in fine expression. Though his Merope (the best of his works,) displays how thoroughly he understood the use of instruments, his accompaniments were rather natural and easy than *recherché*. He went hand in hand with the stile of his cotemporaries, Paesiello, Cimarosa, &c. preferring simplicity to the more complicated effects introduced by the Germans. His Semiramide is remarkable as having been chosen by the BANTI for her debut in this country, when it had an extraordinary run.

The fame of his success induced the managers to send for him to England, where he remained till the end of his life. He was engaged by the Court of Vienna, but his residence in the service of the Emperor was prevented by the

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in anxious doubts;" which, being composed expressly for her, exhibited at one view her prodigious qualities, heightened by the delightful execution of her brother's obligato violin accompaniment. Perhaps no other singer could have sung this song; very certain it is, no one has ever attempted it.

Engagements now multiplied upon her.—She sung at the Italian Opera in 1803, at the King's Concert, at the Hanover-square Vocal Concerts, and at a round of provincial meetings, from this time till 1809, when she finally retired.

Two remarkable circumstances attended her during this period of her public life. On her re-appearance at the Opera, the Banti, then in the zenith of her excellence, played the character of Polifonte to Mrs. Billington's *Merope*, in Nasolini's opera of that name. Never was the house so crowded as on this occasion: the stage was so covered with ladies and gentlemen, that the performers had scarcely room to move. The second occurrence was her performance with Mara,* on the 3d of June, 1802, the last night of that most distinguished singer's appearing in this country. They sung a duet together, composed to display their mutual accomplishments, and the contest excited both to the utmost pitch of scientific expression. Never, certainly, was such a transcendant exercise of ability. At length Mrs. Billington, having gained a competency, and feel-

death of that great personage. The Emperor having desired his presence at some town in Italy, where, after conversing with him for near two hours with great familiarity, he was at length questioned as to his willingness to settle at Vienna. Bianchi assented, and an engagement was formally made out by the Austrian Minister at Venice. He had just read the paper when news of the death of the Emperor was brought him, and his good fortune died with the Prince.

We may relate an anecdote which is, perhaps, the strongest proof of this composer's talent. While Haydn was in England, he assured Bianchi that whenever the accidents of life disturbed his temper, he kept one leaf of some one of B.'s works *turned down* for reference—to this he always resorted, and this never failed to restore his serenity.

As a learned contrapuntist he ranked high, and we have understood that his great work on the theory of music still remains unpublished in the hands of his widow, now Mrs. Lacy. The manuscript was sent to France during the peace of 1802, and was submitted to the inspection of La Cepede, Guignene, and Prosny, at the especial desire of the Minister of the Interior. Public events alone precluded its appearance under the sanction and authority of the French Institute.

* On both occasions, at the especial request of each, Banti literally besought her on her knees, and Mara wept for joy at receiving her acquiescence.

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ing her health very sensibly affected by her efforts in the service of the public, she resolved to retire from exertions which, with a mind so keenly alive to the approbation of her auditors, and so devoted to the strictest execution of her professional duties, could not have failed to have shortened her prospects of repose, and even of existence. No entreaties were spared on the part of the noble directors of the ancient music, and of every manager of every public theatre or concert at which she had assisted; but her resolution was finally taken, and in 1809 she retired from all public performances, and was never afterwards induced to forego it, except on one occasion when she sung for the benefit of a charity at Whitehall, in the presence of the Queen, the Prince Regent, and other branches of the Royal Family.

She left England, with her husband, in 1817, and died after an illness of a very few days at her estate of St. Artien, near Venice.

In a former part * of our work we endeavoured to convey to our readers a connected relation of the progress of tenor singing in this country, during the period more immediately within our own remembrance and observation, by a somewhat detailed criticism upon those vocalists, who may be truly said to have formed the taste of the age in their department of art. It then appeared to us to be necessary to bring up the arrear of information, which is now due to the public upon every topic of musical instruction, in order to form a solid substantial foundation upon which our future remarks may be built, and it is our intention to adopt the same principle in all the articles to which it applies. Pursuing the method of proceeding we have laid down, we purpose to enter upon a view of the characters of the MARA, of the BILLINGTON, and the CATALANI, all natives of different countries, and educated in different schools, flourishing in immediate succession, all performers of most astonishing attainments, and all uniting at this particular point of time, to form and fix the taste of our country, more than any others who have lived among us, or who are yet before us. BANTI and GRASSINI *cum multis aliis*, are barely recollected, while the names of Mara, Billington, and Catalani, are never spoken of by persons of judgment and feeling, but in the language of veneration and enthusiasm.

* Articles 9, 10, 11, 12, 13, page 72. (No. 1.)

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MADAME MARA, NEE SCHMELLING

Was born at Cassel in 1750, and it is stated on the authority of a foreign correspondent of Dr. Burney, that her early years were devoted to the study of the violin, which as a child she played * in England, but quitted that instrument and became a singer by the advice of the English ladies who disliked a "*female fiddler*;"† it may be therefore have happened that to this prejudice ‡ we owe the delight experienced from the various excellencies of the most sublime singer the world ever saw. Nor was the objection of the English ladies the only prejudice Miss Schmelling had to encounter, for on her arrival at *Berlin*, at the age of 24, Frederick, the Great King of Prussia, who affected as high a skill in music as in war, could scarcely be prevailed upon to hear her, his majesty declaring that he should as soon expect pleasure from the neighing of his horse, as as from a German singer. One song, however, convinced him of her ability, which he immediately put to the severest trial by selecting the most difficult airs in his collection, and which Miss Schmelling executed at sight, as perfectly as if she had practised each of these compositions all her life.§ Her earliest singing master was an old man of the name of Paradisi, and at fourteen she sung before her late Majesty with the greatest success. From 1767 to 1783 she passed through Germany and Switzerland, she visited Naples at a period subsequent to her appearance in England. Although it is related that Madame Mara's first impressions led her to songs of agility, yet her intonation was fixed by the incessant practice of plain notes. We know from her own assurance that to confirm the true foundation of all good singing by the purest enunciation and the most precise intonation of the scale, was the study of her life, and the part of her voicing, upon which she most valued herself. The

* She performed in public at ten years old.

† Burney's state of Music in Germany. Vol. 2, page 110.

‡ We cannot help regarding the exclusion of females from the violin, as a prejudice, and nothing but a prejudice. It seems us to be an instrument peculiarly fitted to their habits, delicacy of taste, sensibility and perseverance.—We have seen it most elegantly played on by more than one lady, and Signora Gerbini was lately in England, performing in a superior style in public. We can imagine no solid reason against the violin as an instrument for females, except the awkwardness attending the commixture in an orchestra, but this presents no bar to private music being assisted by female violinists.

§ Burney's state of music in Germany, ubi supra.

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late Dr. ARNOLD told the writer of this article, that he had, by way of experiment, seen MARA dance and assume the most violent gesticulations while going up and down the scale, yet such was her power of chest, that the tone was as undisturbed and free, as if she had stood in the customary quiet position of the orchestra.

The Italians say, that "of the hundred requisites to make a singer, he who has a fine voice, has ninety-nine." MADAME MARA had certainly the ninety-nine in one. Her voice was in compass from G to E in altissimo, and all its notes were alike even and strong; but if may be permitted to supply the hundreth, she had that also in a supereminent degree in the grandest and most sublime conception. At the early age of 24, when she was at Berlin, in the immaturity of her judgment and her voice, the best critics admitted her to have exceeded Cuzzoni, Faustina, and indeed all those who had preceded her. Our age has since seen BILLINGTON and CATALANI, and we still believe that in majesty and truth of expression (that term comprehending all the most exalted gifts and requisites of vocal science) the MARA retains her superiority. From her we deduce all that has been learned or perhaps can be learned concerning the great style of singing. The memory of her performance of Handel's sublime work, "*I know that my Redeemer liveth*," is immortalized together with the air itself. Often as we have since heard it, we have never witnessed even an approach to the simple majesty of Mara: it is to this air alone that she owes her highest pre-eminence, and they who not having heard her would picture to themselves a just portraiture of her performance, must image a singer who is fully equal to the truest expression of the inspired words and the scarcely less inspired music of this loftiest of all possible compositions.

But Mara was the child of sensibility; every thing that she did was directed to the heart: her tone, in itself pure, sweet, rich, and powerful, took all its various colourings from the passion of the words; and she was not less true to nature and feeling, in "*the Soldier tir'd*," and in the more exquisite, "*Hope told a flattering tale*," than in "*I know that my Redeemer liveth*." Her tone was perhaps neither so sweet nor so clear as Billington's, nor so rich and powerful as Catalani's, but it was the most touching language of the soul.—It was on the mastery of the feelings of her audience that Mara set her claims to fame. She left surprise to others, and was wisely

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content with an apparently (but not really) humbler style; and she thus chose the part of genuine greatness.

The elocution of MARA must be taken rather as universal than as national; for although she passed some time in England when a child, and retained some knowledge of the language, her pronunciation was continually marred by a foreign accent and those mutilations of our words which are inseparable from the constant use of foreign languages during a long residence abroad.* Notwithstanding this draw-back, the impression she made, even upon uneducated persons, always extremely alive to the ridiculous effects of mis-pronunciation, and upon the unskilled in music, was irresistible. The fire, dignity, and tenderness of her vocal appeal could never be misunderstood; it spoke the language of all nations, for it spoke to the feelings of the human heart.

Her acquaintance with the science of music was considerable, and her facility in reading notes astonishing. The anecdote related above will prove how completely all music was alike easy to her comprehension. Perhaps she is indebted to her fiddle for a faculty at that time not very common. We have observed that all players on stringed instruments enjoy the power of reading and writing music beyond most others: they derive it from the apprehension of the coming note or distance which must necessarily reside in the mind, and direct the finger to its formation. The two branches of art are thus acquired by the violinist in conjunction, and to her knowledge of the violin we attribute Madame MARA's early superiority in reading difficult passages. MARA's execution was certainly very great; and though it differs materially from the agility of the present fashion, it may be considered as more true, neat, and legitimate, inasmuch as it was less quaint and extravagant, and deviated less from the main purpose of vocal art—EXPRESSION. Mrs. BILLINGTON once made this remark to us in conversation, and at the same time, with a modesty becoming her great acquirements, voluntarily declared that she considered MARA's execution to be superior to her own, in genuine effect, though not in extent, compass, rapidity, and complication. MARA's divisions always seemed to convey a meaning, such as we have before described under the name of VOCAL

* It is remarked that a Pole can easily acquire and pronounce all languages, but that no foreigner can pronounce the Polish tongue. Rarely, indeed have we heard the native of any other country come near our language.

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DECLAMATION, in our criticism on Mr. VAUGHAN: they were vocal, not instrumental; they had light and shade and variety of tone; they relaxed from or increased upon the time, according to the sentiment of which they always appeared to partake; these attributes were also particularly remarkable, in her open, true, and liquid shake, which was certainly full of expression. Neither in her ornaments, learned and graceful as they were, nor in her cadencies, did she ever lose sight of the appropriate characteristics of the sense and melody. She was by turns majestic, tender, pathetic, and elegant, but always the one or the other—not a note was breathed in vain.—She justly held every species of ornamental execution to be subordinate to the grand end of uniting the effects of sound and sense in their operations upon the feelings of her hearers. True to this principle, if any one commended the agility of a singer, MARA would ask "Can she sing six plain notes?"

We place MADAME MARA at the very topmost summit of her profession, because in majesty and simplicity, in grace, tenderness, and pathos, in the loftiest attributes of art, in the elements of the great style, she far transcended all her competitors in the list of fame.—She gave to Handel's compositions their natural grandeur and effect, which is in our minds the very highest degree of praise that we can bestow. Handel is heavy, say the musical fashion-mongers of the day. This objection has been already largely discussed in our former pages. Milton would be heavy beyond endurance from the mouth of a reader of talents even above mediocrity. The fact is, that to wield such arms, demands the strength of giants. MARA possessed this heaven-gifted strength. It was in the performance of Handel that her finer mind fixed its expression, and called to its aid all the powers of her voice, and all the acquisitions of her science. Here she still holds her seat in unblenched majesty, and still wears

"without co-rival
All her dignities."

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MRS. BILLINGTON.

Our countrywoman, MRS. BILLINGTON, the second in this surpassing series, will be found really to occupy the middle place in the declension as we esteem it, from MARA to CATALANI, for if she was below the former in the loftier supremacy of the intellectual faculty, which gave to MARA's style its peculiar majesty and pathos, she was certainly above CATALANI in the general expression derived from conception, as well as in sweetness of tone and finish of execution. But to pursue our enquiry somewhat more systematically.

BILLINGTON'S INTONATION was uncommonly perfect. We shall not be far from the truth, we apprehend, if we attribute somewhat of her exceedingly correct manner of hitting the exact interval to the advantage she all her life enjoyed, of combining her own studies with the accompaniment of her brother, MR. WEICHSELL, as well as to an accurate ear, good teaching, and uncommon perseverance in practice. Singers who are taught by an instrument (which is almost universally the case) acquire not only in a measure the tone of the instrument, but the temperament. This is so true, that we have observed in a multiplicity of instances, that if young singers contract from a fixed instrument the habit of singing an interval or a passage in a song out of tune they are never able afterwards to correct the original mistake of association. To the assistance of MR. W.'s exquisite performance, for upon the violin the errors of temperament are modified and made true, we therefore give no small portion of the brilliancy of tone and perfection of intonation Mrs. B. possessed. We never remember to have heard her in public, sing in the slightest degree out of tune, but remarking to herself this unusual accuracy, she said, it was her conviction, that no performer could sufficiently command the organ by any quantity of practice, to be always certain of intonation. She added, that a *fausse note* was common to all the singers she had ever heard. Our opinions, previously formed, accorded with Mrs. Billington's mature judgment, and an authority of such weight has made our conviction complete upon this material point of occasional vocal failure. It will have been seen by our analysis of Mr. BRAHAM's powers that we estimate this faculty in conjunction with the various considerations of the passion to be expressed, the power, and indeed with the entire nature of the passage, vocal and elocutory. MRS. BILLINGTON was not less pre-eminent in

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this respect than MARA herself; taking all these circumstances into view.

English and Italian expression, however engaged or acquired, are two distinct things. All the ideas of the former may be said to be derived from the way in which the works of HANDEL have been sung by the ablest vocalists. We agree entirely with the notions expressed by our correspondent, TIMOTHEUS, on this matter, and we refer our readers to his first letter on the elements of vocal science, for the detail of these sentiments.* Mrs. BILLINGTON's education received its finish and fine polish in Italy, and even her own nature and habits may be said with truth to have lowered her expression to the peculiar passion that informs Italian music, and to the manner that distinguishes that acutely-sensitive people. Her tone was affected by the lubricity with which she glided through the tenderest passages of opera songs, and her grandeur was of the kind in use upon the theatres. MARA, on the contrary, had tinctured all her foreign studies with the severer cast of German and English thought. MARA, though speaking our language with the accent and mispronunciation of a foreigner, was much more strictly in accordance with our national predilections and mannerism than our own countrywoman, perhaps, because BILLINGTON might be said to leave, and MARA to come to us at the age of sentiment, when all our impressions are transferred from the imagination to the heart. We do not wish to philosophize too far, but we must suggest that the formation of these beauties and peculiarities of vocal science, will be found to class very much with moral habits, and to depend more upon modes of reflection and of action, than appears at first sight. To these masters of the mind, we refer the difference of CONCEPTION and expression in the two persons, we are comparing; to the strength and austerity of MARA's intellectual temper, capacity and endowments we trace up her majesty and pathos—to the warmer sensibility of BILLINGTON's heart, the different representation of which has been two often imagined to be the passion of love. MARA excelled her here as transcendantly as in the picturing of higher and holier sentiments. MARA's was genuine, legitimate affection made infinitely touching by its depth and truth of feeling, while BILLINGTON's was rather to be likened to a light and instant captivation scarcely concealing in the very moment of fascination, its instability

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—it was voluptuous but full of art, irresistible, delicious, sensible infatuation. No hearer who had studied his own perceptions and sensations could have listened to MARA's *Hope told a flattering tale*, and BILLINGTON's *Se ti perdo*, often sung to the English words, *Why with sighs my heart is swelling*, without being tremblingly alive to this distinction.* We believe this effect indeed to have been the radical natural difference of organization, not less than of education, manners, society and habits, all of which are employed in moulding that combination of faculties and acquirements which originate and modify what we term the CONCEPTION of a singer.

The tone of Mrs. BILLINGTON's voice differed as essentially and in the same manner and degree, both from MARA's and CATALANI's; so true it is, that the mind transmutes by its influences the natural instruments which become its agents. She could never invest it with the full, solemn, and affecting swell of the former, nor with the matchless richness of the latter. But perhaps it was sweeter than either. If we could commix the finest sounds of a flute and a violin, it might convey some notion of Billington's mere voice. In compass she exceeded both her competitors, having a clear, equal, and complete series of twenty-two notes, from A to A in altissimo.† Her lower tones were never very powerful. In expression we think it

* The often quoted passages of MILTON's *Comus* describes the difference that we would define:—

Can any mortal mixture of earth's mould
Breathe such divine enchanting ravishment?
SURE SOMETHING HOLY LODGES IN THAT BREAST,
And with these raptures moves the vocal air
To testify his hidden residence:
How sweetly did they float upon the wings
Of silence, through the empty-vaulted night,
At evr'y fall smoothing the raven down
Of darkness till it smiled! I have oft heard
My mother Circe with the Sirens three,
Amidst the flowery-kirtled Naiades,
Culling their potent herbs, and baleful drugs
Who as they sung, woud take the prisoned soul,
And lap it in Elysium; Scylla wept
And chid her barking waves into attention,
And fell Charybdis murmur'd soft applause;
Yet they in pleasing slumber lull'd the sense
And in sweet madness robb'd it of itself;
BUT SUCH A SACRED, AND HOME FELT DELIGHT
Such sober certainty of waking bliss
I never felt till now.

† There is a song in SHIELD's *Marian* that rises to G.

was less varied than either. It certainly was deficient in the inspiration and tenderness of MARA, in the force and lightening-like penetration of CATALANI; her power was almost equal to BANTI's, but the voice was more bird-like, and formed for the neatest and most finished style of rapid execution. Mrs. B. never saw the passage she could not get through in a perfect and masterly way and in every manner. She could execute the same division either *legato* or *staccato;* and this power, perhaps, constitutes the most marked and capital distinction between the facility of Mrs. BILLINGTON and Madame CATALANI. There are many singers who can execute by changing the manner of a passage, and it is not altogether a forbidden privilege, though it is one against which a student ought most religiously to exert his fortitude and forbearance. BILLINGTON had never occasion to use it. We know that she could perform much more than she thought it consistent with good taste to introduce. Chromatic volatas, through which she could fly with as ready velocity and far more truth than CATALANI, she very seldom indeed (in despite of the common place applause which they are almost sure to draw down,) could prevail upon herself to employ. She considered them of no value whatever in expression, and indeed to have no sort of recommendation but their difficulty, which of course implied little beyond mere repetition, or in other words, continual practice. And here we may say with propriety, that MRS. BILLINGTON held MARA in the highest veneration, and has spoken of her in conversation to the writer of this article, as surpassing all her competitors and successors in the qualities we have, in the former pages, described.

The circumstance about her execution, which excited more attention than her agility, was the introduction of ornamental passages; for the graces which she appended to her songs were far more full, new, and extraordinary than English audiences had been accustomed to. All her most popular songs were immediately printed with the ornaments she used, and which were taken down by professors, as she gave them. They exhibit in their mere notation a fancy limited only by sound knowledge; but it is much to be lamented that the peculiar accentuation, the retardation, and acceleration of notes, the differences of time, and all the niceties which carry the effect to the heart, are not expressed,* and cannot be un-

* It has long been in our contemplation to aim at the arrangement of a plan this nature, towards which we have sought the assistance of very eminent of

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derstood but by those who have paid peculiar attention to her style of gracing. In this department she was particularly elegant and finished—certainly more florid than MARA, though with a lower degree of expression—with more meaning and fewer notes than CATALANI. She may be said to have given a novel air to ornamental passages, and greatly to have enlarged that branch of the science. Her cadences were often exceedingly rich, varied, and elaborate; yet so good a musician was she, that the hearer was never in any pain on her account, how distant soever her wanderings.

In point of science, MRS. BILLINGTON was exceeded by no vocal performer living or dead. She was amongst the finest pianoforte players ever heard. Her publications prove that she even composed beautifully for that instrument, and her acquaintance with music was sufficiently extensive to be called universal. She had sung in the church and the orchestra, upon the English and Italian theatres, with nearly equal success, though her Italian singing must be ranked as her supremest excellence. If MRS. BILLINGTON fell short of the majesty and pathos of MARA generally—yet there were songs in which she rose to a pitch of feeling that had no other parallel. Her magnificent scena from CIMAROSA's, *Sacrifizio D'Abram*, *Deh parlate* has drawn more tears* than any thing vocal since the best days of MARA, not excepting MR. BRAHAM's *Deeper and deeper still.* Every other singer who has attempted it, has failed from the remembrance of MRS. BILLINGTON's complete conception and execution of the song. The opera in which she obtained the greatest share of applause during her appearance at the King's theatre, was WINTER's *Proserpina,* for although there were in it no very celebrated pieces, the music was altogether attractive and captivating. The duetts and trios were so well contrived to contrast the sweetness and delicacy of MRS. B.'s voice and execution with the rich and round, but limited tones of GRASSINI, that it was upon the whole one of the greatest possible favorites with the public.

MRS. BILLINGTON's pronunciation of the English language was not quite free from impurities, arising principally from the intro-

talents; and although not much advanced, we do not altogether despair of being able to combine method with a copious explication of the principles and examples of the science of gracing.

* When Billington began to lose some of her very high notes, it is thought by those in intimate habits with her, she began to cultivate the elements of expression more laboriously. How uniformly is this the case.

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duction of vowels before consonants, a habit probably acquired from the custom in Italian. The whole style of her elocution may be described as sweet and persuasive rather than powerful and commanding. It naturally assumed the character of her mind and voice.—"*Let not rage*" *in Artaxerxes*, was amongst the most successful of her efforts. We cannot, unfortunately, particularize any thing of declamatory superiority from her church or orchestra performances. They were all totally eclipsed by the greater planet that preceded her.

Mrs. BILLINGTON's reputation as a singer, we are inclined to believe, stands higher upon the continent than in England. The predilections of her countrymen had been already formed, and were directed also by the greatest influence in the realm during her time, most peculiarly towards HANDEL's music, by which term we mean principally to signify his oratorio songs, for amongst the million of auditors, the airs of his operas were almost totally unknown or forgotten. The compositions sung upon our stages have nothing of which we may be said to boast, but the music of *Artaxerxes*. In England she came into immediate contrast and comparison with MARA in the style where MARA was certainly unrivalled. In Italy, on the contrary, the theatre is the origin of taste, and all ideas of musical *virtu* are formed upon the model of the opera, where she certainly excelled all her contemporaries. These reasons, we trust, will satisfactorily account for the preference which we have no doubt obtains, although no English singer has ever enjoyed the natural advantages, combined with the acquisitions in art that have justly raised our gifted countrywoman's name to its exalted height in vocal science, and to that degree of veneration which now attends—we lament to close our memoir with words so sad—

HER MEMORY.

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MADAME CATALANI.

We have lived long enough to remember (barely indeed) the reception which MARA met on her appearance in this country. We recollect more freshly the enthusiasm with which BILLINGTON was followed, and the wonder CATALANI excited, is the latest impression upon our minds. The rising estimation which attended these three great singers is one of the strongest proofs we know of the growing cultivation and ardor for the science of music, for certainly the sensation created was in a progressively increasing proportion, while probably, the real merits of the objects were in an inverse ratio. We have already said so much of CATALANI in our description of MARA and BILLINGTON, that our direct observations will necessarily appear shorter than they ought to be, and yet we shall find it impossible to escape tautology. The reader will therefore do us the justice to call to mind that our criticism has been, from a necessity incident to the subject, *comparative.*

In the first requisite—INTONATION, CATALANI was as deficient as any pre-eminent singer we ever knew, a circumstance the more surprising, because we believe failure is more incident to thin voices, than to organs of such power, as MADAME CATALANI's. Her *fausse note* was about E♭, we say about, for in the fluctuation of pitch to which the concerts of this country are subject, it is impossible to fix a tone very definitively. Perhaps her general tune was affected by the force with which she was accustomed to sing, though it is hard to distinguish between her failure in the execution of passages, and in the more simple parts of her performance, because she excelled so far in airs of agility, and indulged so continually in the introduction of most elaborate and difficult ornaments, that she may almost be said to have had no *cantabile* or plain style. Whatever was the cause, she varied from the pitch frequently, although to common hearers the defect was lessened by the prodigious volume and richness of her tone, and by the rapidity with which she skimmed along the liquid surface of florid notation. We are inclined to suspect that this lady was seduced from the practice of plain notes too early, a deviation, which all who are guilty of it, repent too late. It is indeed a mistake that can never be atoned.

CATALANI was a singer for the Italian stage alone, and fitted for no other department of vocal science. Her CONCEPTION was purely

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theatrical, and when thus considered, her style, as far as style was concerned, was certainly grand and imposing. There are few instances of more vivid intellectual expression, more chastely yet more effectively embodied and delivered, than in some of the high efforts of MADAME CATALANI. Nor was her range confined to the great style, though there her forte lay. In the lighter parts, such as *Susanna*, in Mozart's *Nozze di Figaro*, and *Aristea*, in *Il Fanatico per la Musica*, which were alike excellent. The playfulness with which she could invest the character of her ornaments contributed in no small degree to the effect. She was a florid singer and nothing but a florid singer, whether grave or airy, in the church, orchestra, or upon the stage. But she could give an intellectual design, and set the stamp of mind upon these beautiful coruscations of her brilliant fancy, and nothing has tended more to convince us of the possibility of marking distinctly the passion, to illustrate which the ornament may be applied, than the manner of gracing which CATALANI could at pleasure adopt. It will not be stepping far out of our way should we say, that the construction, boundless as it is, of ornament, is more limited than the execution, and that the manner of doing the passage, of accenting, retarding, quickening, enforcing, or softening the notes renders it pathetic or pleasing at the will and frequently according the physical powers of the singer. Of such a kind do we esteem the capital intellectual variety which CATALANI exercised over this department of her art, and while she showered her graces in more extreme and wanton profusion than any other singer we ever heard, there was nevertheless a general characteristic expression very delightfully defined, over almost all she did. From this general acknowledgment we must except the airs with variations, which it was at once her honour and her disgrace to have introduced into practice in England. We use this phrase of double interpretation, because her chiefest display of agility was manifested in these efforts. "*O dolce concento*" and "*Nel cor piu non mi sento*" as she sung them, are at one and the same time the most beautiful specimens of simple, pathetic, and lively melodies converted into the most exuberantly florid songs of execution. Such a means of evincing her particular talent, shewed her extraordinary facility, practice, and acquirement in the very worst possible way. It was giving life to her execution by the commission of a suicide upon her taste and judgment. MADAME CATALANI seems in this instance to

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have regarded the voice as an instrument. So poor a notion deprives the voice of its highest attributes, the voice being the finest of instruments, with the additional quality of giving force, feeling, and effect to all the images and passions which language is able to convey. Hence it happens that no application of vocal power can be deemed legitimate, which has not the expression of some sentiment or passion for its primary object and impulse. The selection of such airs as "*Nel cor*" for such a purpose was therefore doubly erroneous.—It degraded the vox humana to mere instrumentation, and it perverted and polluted the most exquisite specimen of genuine feeling to this vile purpose, when a harpsichord lesson or a fiddle concerto would have answered the purpose. Yet strange to tell, it was in these very songs that CATALANI drew more rapturous applause and perhaps more of the approbation of the entire mass of the public than from any other source. So true is it, our appetite for novelty and the pleasure of surprise generally carry by storm and bear down the more fixed and settled habits and defences of real science and sound taste.

The most genuine means of affecting her auditors however that Madame CATALANI possessed, are to be found in the natural volume, richness and resulting grandeur of her tone, and in the energy and force with which she poured forth the overwhelming torrent of her voice. No band was sufficiently powerful to cover it, no nerves strong enough to resist its influence. The first notes of such a recitative as "*Vittima sventurata*," overwhelmed and astonished the faculties as it were by a blow. The tone was felt through every fibre, and had she sung from the midst of a multitude, there is no one who would not have exclaimed at once, this must be CATALANI.—Her compass was from G to F. It was scarcely less in extent than BILLINGTON'S, but the quality of voice was essentially different. BILLINGTON'S was bird-like or flutey, but CATALANI'S was full, rich, and magnificent beyond any other voice we ever heard. It bore no resemblance to any instrument, except we could imagine the tone of the musical glasses to be magnified in volume to the same gradation of power, then perhaps there might exist some similitude. Such was its ductility, it was equal in its bearings and qualities, whether exerted with much or little force; there were neither breaks nor differences, it was alike from top to bottom, varying only in quantity. Over this astonishing natural organ she had illimitable controul. She could vary its production through every degree

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from the smallest perceptible sound to the loudest and most magnificent swell; she could increase and diminish the tone either in a long protracted duration of sweetness long-drawn out, or she could apportion the same degrees in rapid alternation. It was indeed a favorite ornament with her to produce a sort of imitation of the swell and fall of a bell, not indeed "swinging slow with sullen roar", but sweeping through the air with the most delightful undulation, thus essaying the effect of mere tone, for such a trial of skill was combined with no mental association that could at all assist the expression in the indiscriminate way in which she applied it. She was however indebted (as all singers must be) to this faculty for some of the finest effects of her performance. The rapid and forceful production of powerful tone in the Italian recitative of PUCITTA we have quoted above, may certainly be ranked with the grandest of her efforts. Again in her oratorio singing (by an immeasurable abyss lower than any other part of her performance) she gave a beautiful illumination to more than one of the sentences of the recitative in HANDEL's *Messiah*, beginning "*There were shepherds abiding in the field*," by this power of swelling and of keeping a protracted note exquisitely soft. It was an effort of art simply, which we have never heard exceeded particularly in the close of one of them, "*And they were sore afraid.*" The truth is, that she could play with her voice at pleasure. In that respect she resembled, nay she exceeded Mr. BRAHAM. She could do any thing. Yet she failed to touch the heart for want of that governing *tact* which directs the possessor to the path that leads to the sympathy of others. The faculty is peculiar; it assimilates itself in our mind with what is called *fine taste*, which is sometimes seen where least expected, and sometimes absent where its presence would be surely anticipated. We have no other name for it than the one we borrow from the French.

Mere English critics are not competent judges of the power of CATALANI's elocution. No one indeed who has not resided abroad or been a constant attendant upon the Italian Theatre, who has not mixed with the natives of that country, and learned to acquaint himself with their peculiarities of expression, can be a judge sufficiently skilled in the several requisites, or sufficiently liberalized, to pronounce upon her excellencies or defects in this essential particular. Elocution in singing rises infinitely beyond simple articulation, as it becomes the vehicle of mental impressions. English and

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Italian notions of the expression of various passions differ very materially, and we consider the ideas of this great actress not only to have been purely Italian, but also moulded by the Italian theatre alone. Upon the stage her personification was however more grand than touching. Her main defect in our eyes was the want of tenderness and pathos. She sometimes over-awed, but she never warmed or melted the heart. MARA was certainly the sovereign of expression; BILLINGTON fell short of the grandeur and magnificence of CATALANI, but her deficiency arose out of the natural difference of voice; the shade between CATALANI and MARA was intellectual; CATALANI's natural organ we apprehend to have been more calculated for the expression of passion than that of MARA, but the conception ennobling whatever it lighted upon, was wanting. The oratorio singing of CATALANI was the lowest of the three. She literally had no apprehension of the true expression of English words, or the sentiments they represented. "*Holy, holy Lord*," and "*I know that my Redeemer liveth*," from her lips invoked no warmer adoration, inspired no livelier faith in an English bosom. Yet CATALANI possessed strong feelings of devotion, and perhaps entertained the most extreme veneration for the Deity, the firmest belief and the most fervent piety of any singer that ever lived. She never entered a church or a theatre to perform without solemnly offering up a prayer for her success. When therefore we reason upon her failing to awaken the sympathy of her auditors we can only attribute it to the radical difference in the manner of expressing the same ideas that obtains between the natives of foreign countries and of our own. MARA was very early in life in England, and a large portion of the character of her mental acquirements is probably to be traced to that age; CATALANI on the contrary had made all her associations before she came hither. Again, there may be, perhaps, a nearer approximation in natural constitution between the Germans and the English, than between the more ardent natives of southern climates, and the inhabitants of the "*penitus toto divisos orbe Britannos*." All therefore that we must say specifically of CATALANI's elocution in singing, is, that she was articulate, forcible, and powerful, occasionally light, pleasing, and playful, but never awfully grand, or tenderly touching to the degree that the art may be carried, or that MARA, actually with less power of voice, did attain. We consider CATALANI below BILLINGTON in the latter quality. In SCIENCE she was so

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far inferior to both that the wonder among professors is how she could possibly dare so much and succeed so well*.

Many of our observations upon her EXECUTION have already entered into our previous pages. It was, however, certainly most extraordinary, while it had in it qualities that were peculiar to herself. MADAME CATALANI with more velocity, more force, more brilliancy, and more variety than either MARA or BILLINGTON, was below them both in neatness, precision, and finish. Her facility seemed rather the effect of a natural aptitude or genius, than of study and labour. As a proof of this truth, she was far more dexterous in the introduction and execution of ornament than in the performance of passages of agility set down by the composer. Her singing HANDEL amounted to a complete demonstration of what we assert. It wanted not a certain expression of her own, but it was for that very reason almost destitute of that of the author. Her divisions were not given with the VOCAL DECLAMATION, which we consider his mechanical passages to be endowed withal, at least we recollect no instance neither in her performance of his works nor those of any other composer; if we be allowed to except the bravura, "*Gratias agimus*," which exhibited a wonderful example of force and rapidity combined. Her fertility in the invention of graces was richly abundant, but she took more satisfaction in producing pleasure through surprise than by any other legitimate method. The frequent introduction of triplets, arpeggios, and a succession of chromatic intervals was an effort of this description. At the same time the profusion was apt to cloy, and seemed to indicate (a propensity by far too common among artists) the desire to display every species of talent and acquisition as it were at once.†

Distant spectators would have conceived that all the wonders CA-

* We have lately heard that CATALANI is become so sensible of the dangers she incurs, in her cadences more especially, by wandering in unknown regions, that she shows more signs of apprehension in singing than at any former period of her professional life.

† That mobile and uncertain body, the public, is a very difficult and dangerous master to please. We are perfectly willing to admit, that composed as it is at present in respect to persons of real musical feeling and taste, it is necessary to make a strong impression at the outset, which, perhaps, cannot be done without much of what is redundant and not in good taste. But "the truth always ultimately prevails" in art as well as in morals; we should be disposed to recommend a strict adherence to the most classical purity, and a reliance upon occasion to enable a singer to give the required display in its appropriate place and character.

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TALANI effected were wrought with so much ease as scarcely to deserve the name of effort. But such was by no means the case. It was perceptible to closer observers that the exertion was so vast as to excite the muscular powers of the head, throat, and chest into very violent action. In the execution of passages the under jaw was in a state of continual agitation, in a manner too, generally thought incompatible with the production of pure tone from the chest, and inconsistent with legitimate execution. This extreme motion was also visible during the shake, which CATALANI used sparingly, however, and with little effect. Indeed we must again remark that neither of these great singers understood the value and importance of this delicate and beautiful ornament but MARA. We call to mind no other circumstances peculiar to CATALANI that can enable our readers to form a better estimate of her powers, or tend to fix a permanent memory of the pleasure and the wonder she raised, than those we have thus related. We chose to compare these very high and gifted individuals because it is only by a comparison of great singers *inter se* that criticism can be expected to establish any thing approaching to a true standard of general or of individual merit.—There may be at the first glance an inviduous appearance in adopting such a method, but it vanishes when we recur to the impossibility of forming any accurate judgment of the merits of the one or the other, except by a minute admeasurement of their several faculties, and a subsequent estimate of the relation they bear to each other.—We hope we have weighed them together justly and truly.

In closing our view of the progress of tenor singing,* during the period we have embraced in our remarks on these highly celebrated females, we could but observe a very manifest improvement in the general understanding and cultivation of that department of vocal science. Upon concluding our observations on treble singing, on the contrary, we cannot dissemble our opinion, that the art is somewhat retrograded, for if knowledge be advanced the practice is deteriorated. The style of MARA was THE GREAT STYLE, in its genuine application, and demonstrated by the finest natural faculties, and the most elaborate and scientific acquirements. MRS. BILLINGTON lowered the public taste a degree in the scale, by

* Page 102, (No. 1.)

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the introduction of her power of gracing and execution, in the place of the grander elements; and MADAME CATALANI has rendered little besides the substitution of power and agility, for dignity still more universally agreeable. It is to this last singer that we owe the execrably bad taste of degrading the nobler functions of the human voice, to the mere province of an instrument. She first introduced airs with variations similar to the Pianoforte lessons, in diametrical contradiction to the just and proper employment of the most touching of all sounds, and to the utter annihilation of the sense and feeling imparted to music by words. As was to be expected by custom, the original idea has descended through inferior hands, to a still lower deep; and during last season we have had such beautiful melodies of pathetic expression, as "*My lodging is on the cold ground*," warbled with variations, made by a French flute player. If we are to be required to listen to the tones of the voice, and the tones only divested of the best attribute of singing, to the *vox et preterea nihil*, let us hear execution displayed in solfeggi or in a bravura. We have abundance of such already, and if not, SIGNOR ROSSINI can produce them by wholesale; but in the name of common sense and good taste, let us refrain from the mutilation of the pathetic music, we have long cherished among the delightful recollections which belong to the season, when our "bosoms were young," and when sentiments the earliest, the most generous, and the best were implanted there, together with musical associations, that we desire never to weaken or to lose.

Nor let us be considered as too severe in our notions with regard to the propagation of such vile taste. To preserve these canonized airs untouched is, as it were, a part of the religion of music. Every thing that tends to loosen our attachment to pure expression, is, as we esteem it, a violation of the great and fundamental law of vocal art, which is, to combine the effects of sense and sound. To draw off our attention and rivet it to mere sound, destroys the better half.

Execution is certainly a source of pleasure, inasmuch as it awakens our surprize, and is agreeable and legitimate when made subservient to the great purpose of singing. But here its effect stops, and in true science, is only to be regarded as one of the means, and certainly not the most forcible means of expression. We entertain no doubt, from a careful examination of HANDEL's and HAYDN's songs of division, that these composers looked upon it as a mere

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vehement manner of declamation.* HANDEL indeed appears to have used it more frequently than HAYDN; but there is a mechanical structure in his passages, which seem to fit them for the style of execution we have attempted to point out as a separate and distinct species, nor do we recollect an instance where he employs divisions that are not in strict accordance with, or do not set off the words more expressively, than plainer combinations of notes would have done.†

The error, therefore, of which we complain, is radical. It is not a redundancy of ornament, but an absolute contempt of words as unmeaning appendages, and the reduction of the voice to mere instrumental performance. We consider the female voice to be the most affecting of any, and consequently by this mode of applying it, the loss is the more excessive. We would exhort professors never to forget that to them and to their example belongs the formation of the taste of the age in which they flourish, and it is incumbent upon them to consider not only which is the most wonderful application or the most captivating exhibition of their powers, but the best.—There is a sort of moral sense in music as well as in poetry, and if there be a duty appertaining to professional exertions beyond the acquisition of gain, it lies in the just performance of the obligation this sense imposes. Nor will such considerations, in choosing a line of study and practice, eventually derogate from the reputation a singer obtains, because, although he may for a time fail to shine forth with the glare and glitter that always at first surrounds brilliant

* See pages 98, 99, (No. 1.)

† There are curious examples of this remark to be found in Handel's most sublime works. The first song in the Messiah, "*Every valley shall be exalted,*" is one. "*Rejoice greatly,*" in the same Oratorio, is another. But the most singular that we know, is the application of the music of a song originally set to Italian words, of a totally different cast, and adapted by another hand, in the divine composition "*He layeth the beams of his chambers in the waters.*" It is impossible to conceive a finer consent between words and notes. Yet certain it is, that Handel meant only to express the very humble description contained in the following lines, which, however, we may observe, have the image of "the wind," in common with one of the finest sentences of scriptural imagery that the inspired volume contains.

Nasce al bosco in rozza cuna
Un felice pastorello,
E con l'aure di fortuna
Giunge regne a dominar.
Presso al trono in regie fasce
Sventurato un altro nasce,
E fra l'ire della sorte,
Va gli armenti a pascolar.

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execution, he will in the end secure a much more high and lasting degree of fame from the feelings and the judgment of all persons of sensibility and sound taste.

THE OPERAS OF H. R. BISHOP.

THE possible combinations of musical notes are so various, that we may fairly consider them to be inexhaustible; and when these combinations are employed to express the sentiments and the passions of the mind, as they do when united with words in compositions for the voice, a new term is superadded. This term, however, may be said to reduce the power of multiplying and diversifying musical phrases, because it not only limits their use to the expression of particular ideas, but also circumscribes the composer to the compass of the human voice. When, therefore, we look back upon the ages that have passed, the numberless musicians who have devoted themselves to this department, at all times the most favourite vehicle of musical gratification to the world in general, it will not be marvellous if we should find little of what is really new in the compositions of the present day. But in those arts which address themselves to the imagination as well as to the senses, it will be obvious that there must be a continual progression, according to the delicacy, strength, extension, and polish of that directing faculty which enlarges the bounds of our perceptions, and affords us fresh means of enjoyment; and if we examine the productions of any class of artists, in all ages and countries, we shall find their works advancing gradually with the intellectual acquirements of the times and nation in which they live, and we shall see that genius, though it always precedes, nevertheless precedes at no such immeasurable distance as is commonly represented, the general march of those minds for which its powers are exercised. That such is the universal law of nature, may be gathered from the plain reflection, that the means must be always fitted to the end—the agent to the object upon which it is designed to act. The members that make up the mighty mass we call society, like the atoms that form a gigantic pyramid, lie closely and compactly together, and rise above each other from the base to the summit in harmonious and uninterrupted succession. We may imagine the gradations of intellect to ascend in similar degrees, and

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in proportions scarcely less regular. The loftiest and the last grain of sand is alone and above the rest, but there is a connection intimate and complete from this grain, down to the low and broad stratum at the bottom. Without such an arrangement of parts in society, and in the intellect which regulates the advances of art, the communicating contact would be broken. There would be at some point an impassable void, and the progress of civilization would be stopped. But we perceive the continual diffusion of knowledge, and from this law of nature, in regard to mind, criticism gathers one of its most necessary and useful canons—viz. to consider every production, with relation to the state of the art at the time such production appears.

Mr. Bishop, whose works are to be the subject of our present discussion, comes late into the arena of public competition; and it seemed to us, that we could place him fairly by no other method than by a complete and cautious examination of the compositions of all the writers of eminence who have gone before him in the department to which he more particularly belongs, namely, that of the stage. The quality and quantity of this gentleman's productions, entitle him to a degree of respect that will not be found to appertain to many of his predecessors—and if he has been exceeded by some, and by some who are still living to enjoy their well-deserved honours, there is yet no one who at the present day fills so large a portion of the field of public vision as himself. In the course of our investigation, we have been forcibly struck with the justice of the general observations with which we commence our article. Since the earliest age of the English opera, the ascent to our present position rises with so gradual and easy a slope, that after Matthew Lock, we confess we are little able to discover or to indicate, at any particular moment, any sudden or important rise. Perhaps we ought to premise, that we have not strictly confined our examination to English composers; nor would such a course have been sufficient to our purposes, since the Italian (and in an early stage of opera writing, the French) musicians were accessible to, and were studied by our countrymen. The intercourse between the professors of the several countries of Europe has always been preserved;* and if

* Coperario, who was the master of Charles the First, is amongst the first examples. He was an Englishman who, after visiting Italy, returned to his own country, and changed his name from Cooper to Coperario.

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England has been slower in the adoption and the circulation of musical taste among every class of her subjects than Italy, it will be found to be owing to other causes than a want of knowledge or of genius in her native and her naturalized musicians. We build our assertion rather upon individual excellence than upon numerical amount. But we think our method of examination has been just; because, if we can shew that the improvements of our foreign preceptors were in all cases immediately sought and attained by our countrymen, and if we can prove by instances, that we have in some points preceded them, which we think is the fact in the nervous expression of LOCK and PURCELL, we must seek the causes of the national indisposition to receive the new discoveries, and to enjoy the new delight, in other sources than want of talent, industry, or acquisition in the professors of the science.

Though DR. BURNEY considers *Eurydice* to have been the first opera ever performed in public, the primary attempts at dramatic music were probably made at an earlier period. Eurydice was produced on the occasion of the marriage of Henry IV. of France, to Mary di Medicis, and acted at Florence in 1600. OTTAVIO RINUCCINI was the author, JACOPO PERI and GIULIO CACCINI the composers. The band consisted of a harpsichord, a chitarone or large guitar, a viol di gamba, and a large lute. These instruments were played behind the scenes. We may conceive that this was a very rude attempt, and the opera music or *canto parlante*, as it was then called, at this time of day excites no other emotion than curiosity. The specimens preserved, bear a nearer resemblance to the melody of a chaunt than to any thing else, and they are so far below this now refined species of composition, that they are greatly exalted by the comparison with modern chaunts. There is not the slightest resemblance to air. From this commencement, however, operas * soon grew to be more frequent, and by degrees, more popular and more musical. It was not till about the middle of the century, that the learning and contrivance of the old composers gave way to simplicity, to melody, and fine air, and what in one emphatic term we now call EXPRESSION. The words then first imparted a colour to the music, and grace and propriety were studied. DR.

* They were generally performed in the palaces of Princes, at the celebration of marriages, or on some public occasion of joy and festivity. DR. BURNEY.

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BURNEY relates, that the "grave recitative began first to be interrupted with that ornamented sort of stanza called ARIA," in the opera of *Giasone*, set by CAVALLI in 1649. But it was not till till about thirty years after, that music received its great improvement in Italy, by the works of CARISSSIMI, LUIGI, CESTI, and STRADELLA. In those of the former, it is the opinion of the same learned critic, that "there are more traits of fine melody than in any writer of the 17th century."

Although we are now examining the rise and progress of dramatic composition, we cannot throw out of our view the general advancement of music, for as in the early stage of the science the style of the church was in a manner translated to the theatre, so the theatre ultimately reciprocated variety and ornament with the different branches that grew out of the parent trunk. Such would be the natural consequence of composers addressing their talents and attention to different departments. From the beginning of the next century a succession of genius continued to arise, and gave to music, of every sort, the solidity and the polish that we now enjoy.*—The stage affording the fullest scope for the employment of whatever discoveries were made in the language of musical expression, very naturally became the richest depository of art. It has gone on up to the present day to attract the greatest share of ability, and to employ all the powers both of theory and of practice in its service. Italy took and has kept the lead, although the progress of society has at length enabled other countries of Europe to make almost equally rapid advances. Having thus given an outline, which though faint, may be sufficient to direct those who wish to examine into the matter more deeply, whence and where to trace the course of the great stream of musical instruction, we shall come to the more immediate object of enquiry, THE MUSICAL DRAMA OF OUR OWN COUNTRY.

And here, as it is not our purpose, to give a history of the English opera, but merely to follow and compare the improvements of succeeding times, we shall content ourselves with referring our readers

* SCARLATTI, GASPARINI, LOTTI, PERGOLESI, MARCELLO, HASSE, PORPORA BONOMI, and HANDEL, appeared to instruct and to delight mankind. Of ALESSANDRO SCARLATTI, who flourished about 1704, DR. BURNEY says, that "his genius was truly creative, and I find part of his property among the stolen goods of all the best composers of the first forty or fifty years of the present century."

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for a more minute account to SIR JOHN HAWKINS' and DR. BURNEY'S Histories.

The earliest writer for the stage to whom we turn is HENRY LAWES, who, in 1637, set the songs in MILTON'S *Comus*. The dramatic efforts of this composer (who also assisted in the music appended to some entertainment at Rutland-house, under the management of SIR WILLIAM DAVENANT, in 1656,) are undoubtedly of a very uninteresting character; but we cannot wholly subscribe to the judgment of critics who have asserted that his compositions are entirely devoid of *air*. They stand indeed at an immeasurable distance from the polished, beautiful, and diversified melodies of a later day; but there are, we are of opinion, in LAWES'S writings the rudiments, the first links in the chain clearly discernible. We must not, in common candour, compare this old musician with any other than his cotemporaries and his immediate successor; and in so doing we cannot cut him off from his natural rights by neglecting to place him at the foundation. There is indeed a resemblance in some points even between him and PURCELL, the greatest of our early English masters. Remote from our age as is the time in which HENRY LAWES composed, it is unnecessary for us to say more, having, in mere justice, assigned him the place which we think he merits. We have sufficient proof of the limitations imposed upon his fancy by the state of the art and of manners* at the time he lived. The words in *Comus*, which he was called upon to set, were in the grandest style of classical purity. The severity of MILTON'S taste, the rank of the noble persons† who sung his airs, and the probably slight practical dexterity they had attained, would have all conspired to awe and deter the composer from any attempts at what would, no doubt, have then been thought (had they been thought of at all) the extravangances of the art. Neither had he enjoyed any of the helps which have been since derived from the gradual perfecting of vocal and instrumental execution. We ought, therefore, to regard these specimens of the earliest English dramatic music, in the light of the unaided experiments of one who makes the discovery of a new application of some of the latent powers of a science.

* Mr. Godwin, in the life of Chaucer, has very ably contended for and established the principle we here adopt.

† Comus was first acted at Ludlow Castle, before the Earl of Bridgewater, President of Wales, and the principal performers were Lord Brackly and the Lady Alice Egerton.

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Of the works of MATTHEW LOCK, who immediately succeeded HENRY LAWES, one specimen has not only survived the oblivious hand of time, but it still maintains an unassailed ascendancy. The music of MACBETH not only keeps its place in the representations of that first of English tragedies, but is even in these days of refinement heard with peculiar sensations of delight, and so intimately associated with the high poetry of those beings "so wild in their attire," that it would now be impossible to attempt to separate them. There is indeed a fresh and breathing spirit of originality about the airs and chorusses that inclines us entirely to dissent from DR. BURNEY's judgment with regard to their being written upon the model of CAMBERT and LULLI, to fall in with the predilections of CHARLES II. and his Court. "His music, (says Dr. B.) for the witches in Macbeth, which, when produced in 1674, was as smooth and airy as any of the time, has now attained by age that wild and savage cast which is admirably suitable to the diabolical characters that are supposed to perform it." What the Doctor attributes to age we give to genius. LOCK's music we consider to be as inspired as the poetry itself; and the resemblance it bears to CAMBERT and LULLI, no more than the features common to composers of the same date, which, (as we have before observed) may in almost all instances be traced. They seem to mark the intellectual intercourse and the blended studies of the musicians of different countries, but, with great deference for Dr. Burney's authority, we venture to think they afford very inadequate proof of direct imitation. We deem this work, when compared with the *Comus* of LAWES, to exhibit the most rapid and striking advancement of any composition of any subsequent period. According to the reservation made above, we do attribute something of this to the progress of music in France and the example of that country, imparted by the pursuits and encouragement of the Court of the restored Monarch; it is certainly this reservation that smooths the slope between LAWES and LOCK; but the music of Macbeth is, strictly speaking, in the highest degree original, full of fire, fancy, and legitimate expression.* It tesselates with the

* Mr. Burgh, in his Anecdotes of Music, (which book, by the way, is almost word for word a transcript from Dr. Burney,) asserts as follows:—"Many persons imagine the justly celebrated music in Macbeth to be the production of Purcell; it certainly bears a striking resemblance to his peculiar style, and is beyond comparison superior to any other work of Matthew Lock which has come down to us. A musical friend of the author of this note assured him that

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rarest work of the Poet's miraculous imagination, and its immortality shews that LOCK was worthy to be the composer for SHAKESPEARE's sublimest incantations.*

The immediate successor of MATTHEW LOCK was the boast and ornament of English music, HENRY PURCELL, whom Dr. Burney has rated in his own science with SHAKESPEARE, MILTON, LOCKE, and NEWTON, in poetry, metaphysics and philosophy. We, however, are now confined to consider PURCELL as a writer for the stage, and in this view we cannot admit that he transcends his predecessor so immeasureably. PURCELL is eminently national. He informed his art with the nervous and energetic character of English thought and English simplicity. There is a purity, strength, and dignity, about all that he did befitting the chaste and steady dispositions of the English people; the continual, and somewhat monotonous preference he has shewn for the minor key, bears the peculiar stamp of his age. His range is wider in every sense than LOCK's; but we cannot allow that in other respects PURCELL very far exceeded him. There is in LOCK's *Macbeth*, for so short a piece, full as much fire, force, and elegance, as in PURCELL's *Tempest*, which, as a whole, appears to us to be the most perfect of his dramatic works. There are certainly in *the Tempest* more, many more passages of inimitable adaptation of sound to sense, but be it remembered he flourished nearly half a century later than LOCK, and en-

he possessed *the* original score of the music in Macbeth, in Henry Purcell's own hand writing." *Anecdotes*, vol. 2, page 457—Note. We dissent entirely from the opinion thus expressed, principally because it was at any time in the power of Purcell or his executors, who appear, by their publication of Purcell's posthumous works, to have had a proper estimation of his talents, a deep respect for his memory, and an ardent desire to perpetuate his fame, to have asserted his right to Lock's borrowed goods. The fact of a person having a score, (for it must be very difficult, if not impossible, to prove any such document to be *the original score*) of the music in Macbeth, in Purcell's hand, shews nothing more, *prima facie*, than that Purcell copied it, a circumstance at that time exceedingly probable. Tradition, we think, completely establishes the justice of appending Lock's name to the music of Macbeth.

* The second strain in "the witches dance" is amongst the most singularly fine adaptations of ideal expression that we know of. It shakes the very soul, and prepares the hearer for preternatural terrors. There is so striking a resemblance between this strain and Handel's, "*Why do the nations so furiously rage together*," that it is scarcely within the bounds of credibility to believe that the spark was not given to Handel's train of thought by this movement. "The dance of furies" clearly contains the elements of *Purcell's* dances of winds and spirits in the Tempest, in despite of the force, the richness, and the variety superadded by the more extended melody of Purcell.

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joyed the advantages of a larger acquaintance with the music of foreign composers, while he was urged forward by the stimulus of greater public sympathy and approbation. His genius was indeed as truly original and enthusiastic as it was exuberantly fertile. To this hour PURCELL stands without a rival in the fire and impetuosity with which he first animated that ornamented style of *aria parlante*, scarcely differing from, yet hardly amounting to what is now understood by *accompanied recitative*. But by nothing is he more distinguished than by transitions so varied and so pregnant with elevated thought and uncommon expression as to have defied imitation. Vocal passages are not susceptible of more imagination, more grandeur, or more strength, (set off too with no small portion of elegance,) than is to be found in the song of "*Ye twice ten hundred Deities*,"* and the duet, "*Sing all ye Muses*,"† both selected from his operatic works. Whoever will study PURCELL's writings (and they are among the first solid and proper foundations of an English style,) will find in them as legitimate a use of the power of fancy, in the illustration of words by harmony and melody, as in any composer extant. To quit for a moment the straight line of our course of observations for the sake of the comparison, we may say, that he wants the smoothness and the polish, and he falls short in the general view of the magnificence of ARNE, HANDEL, and HAYDN, but he is more truly original, more nervous, more truly English, than his more popular successors. His, however, was the age of vigorous composition. Like the earliest poets he has full possession of nearly all the primæval natural images and resources of vocal expression.‡ The late and more captivating composers whom we named, have added the graces of refinement and of superior perfection in the art, but we question whether HANDEL himself has employed one or two voices in so resistless a manner, where he is unaided by the inspired language of the sacred volume. In secular compositions, we know not where to look for HANDEL's superiority in vigour of conception, boldness of adaptation, or even in simple grandeur. As we thus call up the mighty dead, PURCELL stands before us, the Æschylus of

* The Indian Queen.

† At the knighting of Don Quixote in the Massacre of Paris.

‡ Dr. Burney says, (Hist. of Music, vol. 3, page 511,) "in the accent, passion, and expression of English words, the vocal music of Purcell is sometimes to my feelings as superior to Handel's, as an original poem to a translation."—This is exactly descriptive of the distinction we have endeavoured to make.

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English music. Still, however, when we look backward, the gradation from LOCK seems to us to be just and easy, considering the helps PURCELL enjoyed in a more extensive knowledge of foreign composers and the impulses imparted by the growing encouragement of music and the increasing sympathy and refinement of his auditors. PURCELL was born in 1658, and died at the age af 37, and for nearly 30 years after his death, the historian of science we have so often quoted, relates, that his music alone was heard with pleasure. To bring then within a focus the great improvements made by him, we owe to his genius the enlargement of the sphere of Dramatic music by the more frequent introduction of single songs and duets, the use of more impassioned and more graceful passages, and above all the application of the various transitions of which the art is susceptible, both in harmony and melody, by modulation and by changes of time and contrasted modes of expression. Such were the additions to the principles of Dramatic composition made by HENRY PURCELL.*

We are now arrived at a period when an interregnum of some duration was interposed between the death of PURCELL and the appearance of any popular candidate for the approbation of the English public. From this event, which took place in 1695 to 1773, when ARNE's first opera of *Rosamond* appeared, we meet with no other names than those of WELDON, BANISTER, ECCLES, PEPUSCH,† GALLIARD, and LAMPE, who scarcely arrest attention for a moment. In this interval a light had broke in upon the musical world of the most powerful kind, and it is necessary for us to step aside from our regular path in order to give the elucidation, compositions so different from those which immediately pre-

* The public are, we believe, indebted to the classical taste of MR. BARTLEMAN for the performance of whatever concert music of Purcell now remains to us, with the exception of *Mad Bess*. "*Ye twice ten hundred Deities*," "*Saul and the Witch of Endor*," *the Frost scene in King Arthur*, and above all, "*Let the dreadful engines of eternal will*," now live only by his powerful and energetic conception and execution of their genuine English expression.—We had recently an opportunity of hearing these songs sung by a professor of first-rate eminence, who flourished nearer to the time of Purcell than any other now living, and was taught by masters to whom the absolute style of the composer was handed down by certain tradition. It differs little, if at all, from that of the great singer to whom we owe the obligations this note is written to acknowledge.

† Pepusch was a very learned theorist; but none of his vocal compositions have lived except the beautiful Cantata of Alexis. He adapted the popular tunes to the songs in the Beggar's Opera, and wrote the overture.

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ceded them should seem to require. ARNE was unquestionably a man of the finest musical tact, but the extraordinary novelty, invention, and grace, (still however combined with a national basis of strength and purity) which reign throughout his works, were derived from such assistances, as we may venture to say, no composer had previously enjoyed.

The learning and contrivance displayed in compositions for the church had only just begun to yield during the early part of the 17th century, to the study of a strain of writing that aimed to captivate the general affections of mankind. At the close of that period dramatic music had not only attained a high degree of excellence, but the entire performance had risen to a pitch which, if we are to calculate by its effects, has not since been exceeded. In Venice alone six hundred and fifty-eight operas were produced in less than a century, and throughout every city of Italy the musical drama was cultivated with almost equal ardor. The natural consequence was a proportionate advancement in all that appertained to such exhibitions. The polished METASTASIO had given to the stage a classical drama. In singing more especially the progress of the love of music was to be particularly observed, and as the mere notation conveys but a very inadequate notion of the spirit and beauty that belongs to passages of vocal expression, it follows that composers would acquire new ideas of adaptation from a sedulous attention to finished singers. Soon after the end of the century the names of the two SCARLATTIS, of GASPARINI, CALDARA, and BONONCINI, resounded throughout the Continent, and in 1710 HANDEL appeared in England. From about that date the Italian opera obtained a regular footing in this country. MARGARITA DE L'EPINE and NICOLINI were the precursors of singers yet more eminent than themselves. In 1720 the Academy of Music* was formed under the immediate patronage of the KING and the nobility, and HANDEL, BONONCINI, and ATTILIO, began to compose for such singers as SENESINO, CUZZONI, FAUSTINA, and FARINELLI, who were for some years after regularly heard. Thus at once the full tide of science, taste, and genius, rushed in upon this country, and aided by such exquisite models, it will not appear wonderful if the composers for the English theatre who fall next under our examination should

* See note, page 59, (No. 1.)

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seem to possess a degree of facility and polish that without the knowledge of these supplementary facts might appear truly astonishing and prodigious. The cultivation of Italian music was not only the fashion among the higher classes, but became the business and the passion of many of the most distinguished characters of that age.

JOHN FREDERIC LAMPE was a Saxon by birth, and arrived in England about the year 1726. His first considerable essay was the opera of *Amelia*, written by HARRY CAREY, and was produced in 1732 with success. He also wrote the music to the play introduced into *A Midsummer Night's Dream*. In the next year *the Dragon of Wantley*, a burlesque imitation of the Italian opera, was brought out, and seemed to offer not less attraction to the frequenters of the English theatre, than the compositions of HANDEL and BONONCINI had afforded the more elevated ranks. There is frequently a prettiness, and rarely in any one of his passages any thing beyond a prettiness. Much of the humour of *the Dragon of Wantley* is now however lost by our not being acquainted with the particular parts of the Italian dramas, which were the subjects of imitation. LAMPE's music is consigned to oblivion, nor could we perceive in our examination of it any single trait worth preservation. His works were numerous.

THOMAS AUGUSTINE ARNE was a singular instance of that predestinate taste, which is to be accounted for only by peculiar organization, the existence of which among other less splendid instances has been since confirmed by CROTCH, HIMMEL, and MOZART. His first stealthy acquisitions in musical science, made chiefly during the night, contrary to the direction of the principal pursuit of his life and in opposition to the will of his father, are proofs of that irresistible propensity by which genius, perhaps universally, governs its possessors. His was the pure and unbought love of the art, generated by the pleasurable perception of sweet sounds, for although HANDEL's operas had begun to draw the attention of the public, ARNE was too young either to comprehend or to covet the chances of profitable exertion, when he resorted to the means by which he obtained the first rudiments of his future professional skill. We ought not to deviate from the general purpose of our essay, but we could not pass over the opportunity this affords us of illustrating the peculiar faculties which probably led to the fixture of all that was natural as well as to the appropriation of all the exotic

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elegance visible in ARNE's compositions. His first work was to set *Rosamond*, ADDISON's well known opera. *Tom Thumb* and *Comus* followed. These two last compositions still live, and are heard after every intermission with renewed delight. Amongst a list, not short of thirty pieces, *Artaxerxes* appeared. This, if not absolutely a novel, was a bold attempt; the experiment has apparently set to rest the question of the support an English audience, consisting of the whole public of the country, would be induced to give to musical tragedy. Perhaps the highest testimony that ARNE's music has obtained from time, has been the continued reception of this drama, against the universal national sense and feeling of dramatic effect. Excellent and attractive indeed must those airs be, that can atone to English sentiments and habits for the recitative and the consequent destruction of all interest in the language, the incidents and the plot. It is sufficient that scarcely a second attempt of the kind has been since made.*

There was in ARNE's compositions a natural ease and elegance, a flow of melody which stole upon the senses, and a fullness and variety in the harmony which satisfied without surprising the auditor by any new affected or extraneous modulation. He had neither the vigour of PURCELL, nor the grandeur, simplicity, and magnificence of HANDEL; he apparently aimed at pleasing, and he has fully succeeded. The fault of *Artaxerxes*, if we may be allowed to complain of so faultless a performance, is the level uniformity that pervades the entire piece. It is sweet, elegant, and appropriate; but the songs of most pretension do not strongly affect or carry the hearer away. It was allotted to ARNE first to give to English singers passages of execution, which equalled, in point of difficulty and compass, those that had only been heard from Italians of the best schools.† Even

* DR. WILLIAM BOYCE wrote a musical entertainment called the Chaplet, which now lies amongst the things forgotten: it is in one act. The dialogue is carried on in recitative, and there are airs, duets, and one chorus. Some of them are, we believe, transferred to the Burletta of Midas, "*Push about the brisk bowl*" is one of these. There is nothing in the whole thing to save it from oblivion.

† May we not attribute in part the comparatively feeble, though polished and graceful cast of Arne's writings to the constant hearing the *falsetti*, who were almost the only esteemed singers of the age during which his taste must have been formed and his studies completed. Since the disappearance of these degraded beings, we think we discover the gradual return of a more vigorous style of writing.

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in the present reign of brilliant execution, it is hardly possible to find songs of more crowded notation. "*Fly soft ideas*" and "*The soldier tired*" are still indeed amongst the standard airs of agility in concerts, and the entire character of *Mandane* has been ever since ARNE's time the universal trial of an English singer's abilities. With this composer ended the accession of *new principles* to the art of dramatic writing. Whatever of novelty has since been appended to our Musical Drama will not be found to sink beyond the original cast which particular composers have given to their air or accompaniment. ARNE's use of instruments was certainly delicate, but he is neither so scientific nor powerful as later composers. We perceive from the score of *Artaxerxes*, that he employs the oboes principally, the flutes seldom, and the clarinetts in two songs only. In the beautiful air "*if o'er the cruel tyrant*," the violins are generally in unison with the voice. We dislike this mode of accompaniment upon principle; it adds nothing to the harmony, and is disagreeable both to the singer and the hearer; for if the precise accord be by any means broken, (and who can ensure it in the various necessities of breathing, speaking, &c.) the effect is interrupted and diminished; delicate and tasteful are however the epithets which characterise ARNE's instrumentation, as perhaps they best describe the attributes of his style and manner.

From the time of ARNE we shall find it difficult to pursue any chronological order. Composers rose in swift succession, and among them men not perhaps removed very far from each other in the degree of talent, though differing considerably in the mode of displaying the abilities they possessed. JACKSON (of Exeter) cannot be omitted, though he wrote little comparatively for the stage.—His manner was original and peculiar. His music is smooth and unaffected, simple and pleasing. Some of the songs in "*The Lord of the Manor*" still live. "*Within this shade*" and "*Rest beauteous flower*," are sweet specimens of the cantabile. There is, however, something of sameness pervading his airs, and particularly in the closes. The passages of his bravuras, as few as they are, are not so extensive in point of compass, nor do they aim at the difficulties we find in those of ARNE and of after writers. His basses have more motion, and his modulation is more remote than SHIELD's; and upon the whole there has been sufficient stability in his works to preserve them down to the present times.

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William Linley is a prominent, and in this regard a worthier name. The music of *the Duenna* is generally constructed with simplicity, but the melodies rise to a high pitch of grace and spirit: he is in some instances we think nearer to Arne than his cotemporaries, but far below him in invention and scope. "*Adieu, thou dreary pile,*" is a beautiful bravura in a style new to his age, very original, elegant, and delightful. The divisions of this song have far more accordance with the words, far more expression than belongs to songs of such a kind. This opera still remains, and is used as a test of new vocalists, particularly the female singers of pretension. We can however but remark, that a want of character and strength pervade the operas of this period. One or two only survive, and they, we are induced to believe, are indebted for their existence more to fable, dialogue, and the collateral circumstances connected with their authors, than to the excellence of the music.

Charles Dibdin, amidst a variety of song-writing so prodigiously extensive as to surprise those who have waded through the astonishing number of his productions, was the author of some very pretty opera music. The songs, however, which will survive latest, form no part of his dramatic compositions, though *the Padlock and the Deserter* will, for a very long time, continue to be occasionally repeated, both from the interesting texture of the fable, and the light, airy and lively music. Dibdin, as a composer for the stage, is neither distinguished by particular eminence nor by any striking deficiency. He stands, perhaps, upon the exact line of mediocrity, above which, while such men as Shield, Linley, Jackson, and Storace, have risen to a bold height, many, both before and subsequent to this period, have fallen below it, and are either entirely lost or remembered with indifference.

Of William Shield it is difficult to speak in terms which will at all adequately describe our sense of his exalted merit. Late as he appeared, he struck out for himself a style of writing, pure, chaste, and original. His great prominent characteristic, however, is simplicity. No composer has ever woven so few notes into such sweet and impressive melodies, while the construction of the bass and harmony is alike natural, easy, and unaffected. We cannot open one of his operas without being instantly captivated with this quality of his music. In such delightful little entertainments as *Marian and Rosina*, his airs breathe all the freshness and purity and beauty of

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rural life, though the more ornamented and difficult parts are carried far beyond the common style of bravura. SHIELD appears to have been singularly fortunate in the great compass and agility of the female singers, for whom he wrote his airs of execution. In *Marian* there is an oboe song of amazing extent and much complication. In most of his works where he introduces bravuras, we find passages combining the difficulties of execution, in a manner which, if not absolutely new, lays considerable claims to novelty, and full of the same ingenious cast of expression that is discernible throughout all the parts of his style. Perhaps no writer is so remarkable for songs containing so much that is strictly national. After PURCELL, we consider SHIELD to be the finest and most perfect example of really English writers. Ballads, in all the different modes of sentiment and description, abound in his operas. Sea and hunting songs, the rural ditty, the convivial song and glee, the sweet sentimental ballad are so frequent, that indeed, with the occasional interposition of songs of execution, they may be said to make up the customary and continual alternations from air to air. It will strike the observer as singular, that later composers for the stage should have made so little use of the minor key. SHIELD has applied it in a most beautiful manner. In the course of our study and analysis of his compositions, we have been led, from time to time, to regret the incessant appetite for novelty in the public, which calls for such continual change of food, and that can lure us "from this fair mountain," but too often "to batten on a moor." Yet nevertheless the taste of our own age bears us out in the belief that as much of MR. SHIELD's music will descend to posterity, carrying with it the intrinsic marks of English genius, as of any other writer since the days of ARNE. As a whole, we have found nothing superior to *Rosina*. His works are very numerous, though in many of his pieces he has availed himself with felicity of popular airs and of selections from HANDEL and foreign composers.

Upon a review of the works of STEPHEN STORACE, works which enchanted the frequenters of the English Theatre during the earliest part of our lives, we are obliged to confess we have experienced considerable disappointment. We can bestow upon STORACE far less praise than from mere recollection we had been accustomed in common with others, who speak of his compositions upon the authority of original associations, to assign to them. The adaptation of the melodies of Italian Composers to the words of new operas had been

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more general before his time than is suspected, but he enlarged the privilege, not indeed surreptitiously or covertly, but openly and fairly. This circumstance detracts very much from his originality, while we do not think it adds greatly to his reputation for taste.—How few of his operas or airs now live compared with those of SHIELD? We make this remark in order to show that we do not undervalue STORACE's genius. These composers flourished about the same time, enjoyed the same opportunities of study and selection. SHIELD lives, while the best of STORACE's works are gone to oblivion. The world therefore thinks with us. *The Haunted Tower* and *the Siege of Belgrade* are almost the only pieces that survive by the support of their music, for *No song no Supper*, the most popular of the farces for which he composed, is played principally on account of its merits as a dramatic fable. *The Pirates* and *Mahmoud*, which, strictly speaking, appear to us to contain the most learned and most agreeable music of all his works, are now neither heard nor thought of. The latter (the best opera he composed) slumbers probably from its difficulty, and from the number of its characters. We are induced also to think, that the *Haunted Tower* and the *Siege of Belgrade* owe somewhat of their preservation to the curious fact of their being almost the only operas constructed to display the powers of the male singer. *Artaxerxes*, though not without excellent tenor songs, is most especially devoted to the female who performs *Mandane;* and in going through the whole catalogue of English authors down to this date, there is a surprising dearth of songs for the tenor. Till MR. INCLEDON, MR. KELLY, and MR. BRAHAM appeared, very little consideration seems to have been bestowed upon this department. Even the *Duenna* is not exuberantly supplied. STORACE, who wrote for KELLY previously to BRAHAM, has done enough in the pieces mentioned to effect their repetition, and that is all that can be said. On this account, *Mahmoud* might have hereafter come to be preferred above all others, were it not for the incumbrances of the numberless other parts that clog the main design and add to its difficulty of representation. It contains some very beautiful things in many styles.

Of STORACE, as a whole, it must be said, that he had much of of science, and a wide range of acquaintance with the compositions of foreign writers for the stage. That he was as a composer always natural, sometimes nervous, and generally polished, rarely however

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rising to any high pitch of elegance or originality. There is more merit in his concerted than in his single pieces. His glees and his chorusses are some of them beautiful and elaborate. "*Five times by the taper's light*," in *the Iron Chest*; "*At your feet thus lowly bending*," in *Mahmoud*; "*Hear, oh hear a simple story*," in *the Pirates*; and "*Hope a distant joy disclosing*," in *No Song No Supper*; are among the best specimens of these, while "*My native land I bade adieu*," and the "*Lullaby*," will remain among the melodies consecrated by time as memorials of the strength and simplicity of his style. STORACE stands in our estimation as he is placed in the order of time, next to SHIELD, though at some distance below him.

SAMUEL ARNOLD, MUS. D. was an educated and industrious musician; rapid alike in his designs and execution, he imagined and he wrote by impulse or for pay, and there is little trace in any of his works for the stage, of more than a facility and ease which rarely raise him above the common level of amusing and lively composition. In the *Castle of Andalusia*, *Inkle and Yarico*, and the *Children in the Wood*, are to be found some of the best examples of his dramatic ability. ARNOLD divided his time and attention among too many objects to be eminently successful in any one department. He was at one and the same time deeply engaged in writing, publishing, conducting and teaching. His genius lacked the austerity and devotion as well as the enthusiasm necessary to the perfection and completion of great undertakings, or the maturity of any capital performance. As a writer of operas, he continues the line we have already established, and he stands below STORACE, and very little above his immediate successor.

MICHAEL KELLY* has both produced and adapted melodies which have engaged some share of popularity, and deserve a greater. They are always light, airy, and agreeable. His *Blue Beard*, and part of the music in *Pizarro* are precisely of this stamp. What he has borrowed from Italy is commonly well chosen, and if he has neither manifested deep science, laborious application and research, nor strong originality, it must be conceded to him, that

* "Give a dog an ill name and hang him," saith the proverb. "M. K. composer of wines and importer of music," SHERIDAN's celebrated inscription for Kelly's door, given him when he applied to that "mad wag" for his interest with THE PRINCE in his new trade of wine merchant, has gone far, much too far to depreciate Mr. Kelly's services to the music of the stage.

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in the midst of a life devoted to another branch of the profession of the stage, he has contrived to appropriate some of his hours to industry of very pleasing effect. He, like STORACE, whose general ideas he may perhaps have followed, took the Italian theatre for his model, and transplanted some of its grateful abundance, while he connected and ornamented his borrowed music with sketches of his own.

The compositions of ATWOOD,* REEVE, and DAVY, are entitled perhaps to more respect, and as original composers they may stand higher, but what they have done, though not ill done, scarcely gives their names a sufficient buoyancy to sustain them above the stream of common music, which is just seen in its course and forgotten.

JOHN BRAHAM, like MICHAEL KELLY was at once the first tenor singer of the theatre, and the composer of many of the operas in which he sung. It is singular, that MR. BRAHAM should in his double capacity differ perhaps more essentially from himself, than can be paralleled in any other example, for while his style of singing is brilliant, florid, and overlaid with ornaments of every sort, his compositions, though scarcely to be called simple, are plain, if not meagre, rarely rising above the commonest style of a common ballad, and with the exception of two or three songs, remarkable for nothing beyond a prettiness, nicely adapted to the comprehension and expressive power of pianoforte playing Misses, and the vocal execution of dilletante performers, who are the "*delicias*" of the ladies, at parties assembled to sip and enjoy the sweets of "*Tea and Music.*" There is throughout BRAHAM's works an entire destitution of intensity both of feeling and thought. There is little of brilliancy and less of true expression, though there is some lightness, some spirit, and some air. The songs of *the Cabinet* are amongst the best, particularly *the Polacca* and *the beautiful Maid*, two of the earliest and most respectable specimens of MR. B.'s talents for composition. Yet, perhaps, no songs have been more sung or more known, for a very short time than his. Their circulation is attributable to the causes above stated—to the captivating power which he possesses of throwing a dazzling brilliancy over every thing he himself sung, and to the delicate adaptation of his music to common comprehension.—

* Mr. A. is a man of talent, and is the author of things which will live though they do not lie among the objects of our present consideration. His very beautiful song, "*The soldier's dream*" is one of them.

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Mr. Braham is a self-deceiver. He is betrayed by his vocal excellence into a belief, that mean passages are powerful, sweet, and expressive. But if he is ever doomed to hear his own ballads sung by others, he will soon discover that all the reputation he enjoys as an author, he owes to the force and fascination of his abilities as a singer. Mr. Braham has much to answer for on the score of the propagation of false taste. His works, however, we are quite persuaded will not outlive himself.

We shall now no longer detain our readers from the ostensible subject of our review. They will perhaps think we have done so too long already, but we entreat them to recollect that it forms an integral part of our plan, to bring up (as well as we are able) the arrear of information upon every part of musical science that engages our attention. We are compelled to look upon ourselves, as, in a measure, the founders of a work of reference in music; and it is essential to the future success of our undertaking, to leave as little as we can behind us. In this long retrospective dissertation, we have had our main object principally in view, and if we have omitted or dwelt upon persons or performances familiar to the public, it has been in conformity to the leading design. No one who has not travelled the same course, can imagine how much we have waded through, and how little of solid interest we have found. The appetite for novelty is much more pardonable, and even more rational than it is usually esteemed, or than we esteemed it at the commencement of our review.

Henry R. Bishop is a well educated man, and we believe he studied composition principally under Bianchi. He has produced an enormous quantity of opera music, and in a comparatively very short time. Those principles deduced from the habits, studies, and acquirements of men and nations, and which, governing in so great a degree the intellectual faculties of authors, produce the various differences in their works we have noted in the commencement of our article, and during our historical relation of the progress of the opera, are strongly illustrated in the whole of his compositions. The distinction we must make with regard to the powers of Mr. Bishop's imagination, is not, we believe, very common in the phænomena of intellectual processes. Minds that have the faculty of producing vivid, intense, or beautiful picturings, are generally also capable of multiplying such images in an overflowing abundance.—

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A brilliant, is generally at the same time a fertile fancy. The object of our present remarks does not possess equal strength and fertility. He produces light, sweet, and strong passages, but they are comparatively short, and in proportion to their brilliancy, the lustre is soon impaired. The truth of our observation is shown in the opening of almost every song he has written; the symphonies are universally elegant and pleasing, they lead beautifully to the song, and raise expectation to a very high pitch.—The first strain is as usual almost constantly a repetition of the symphony, but we rarely discover the same traits of continuous production in the passages that follow. Is it that the words fetter the genius of the musician, and that thence the composition languishes, or is it from the effect of exhausted enthusiasm? We observe that in his melo-dramatic music the expression is sharp, short, and decisive, and the effect is very lively and complete. These coinciding circumstances afford a curious indication of a glowing imagination. Mr. Bishop, we apprehend, sits down to his work under impressions of peculiar strength, but labour and constraint soon weaken and abate them. Indeed when we regard the restrictions laid upon the musician by the words, and the trash in the way of poetry which is forced upon the regular composer for a theatre, our wonder is, that he can write at all. Throughout our entire examination of Mr. B.'s voluminous works, we scarcely recollect the words of half a dozen songs that could ever have attracted the voluntary notice of an educated man, or have induced him spontaneously to set them. It is no marvel then, if such execrable stuff serve rather to tame and cramp, than to excite the genius. Another restricting condition is, the support of a character which extends itself to the music. For though the licence of the opera diminishes its operation, it has notwithstanding some influence, which is exerted principally against the composer.

Under all this load, however, Mr. Bishop's songs rarely, we may almost say they never, sink to the level insipidity which is the dull characteristic of by far the greater portion of the writings of most of his predecessors. His airs are light, pleasing, simple, and graceful. They frequently, in short strains, rise to a considerable degree of elegance; but though written in a manner which is strictly proper to Mr. Bishop, they can scarcely be said to convey generally the idea of originality of conception; yet they are seldom

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positive and direct imitations. The passages are very few indeed where any continuous combination of borrowed notes can be traced. The cast of a whole air now and then, indeed, so powerfully reminds one of former composers, that it is impossible to divest oneself of the reigning idea. Thus, one of the songs in ZUMA bears so strong a resemblance to part of a trio in MAHMOUD, "*Health to your highness*," principally the symphony, as to be obviously the offspring of memory rather than invention. "*Fell revenge*," in the same piece, though the air has no single point of actual imitation, is clearly originated by some remote recollection of "*When the robber his victim has noted*," in STORACE's *Iron Chest*. Notwithstanding these occasional similitudes, there is uncommon variety and sweetness in the melodies MR. BISHOP has composed. We cannot doubt but he has studied and analysed an immense body of composition, from which he has extracted much; and highly indeed is it to the credit of his talents, that a naturally elegant taste has led him to assimilate the more graceful and refined parts of his models. Of such a nature appears to us to be his principal *elective attraction*, to borrow a phrase from chemistry. And here we must again point out that grace and simplicity are the distinctions at which the moderns aim in their construction of melody. HAYDN's and MOZART's works are ever living instances. MR. BISHOP is also in the structure of his air commonly very simple, and where he gives decoration, he bestows it upon the accompaniment. In his songs, however, he is rarely elaborate or artificially scientific. In this respect he follows the taste of his age as well as the legitimate principles of natural expression.

MR. BISHOP's compositions are very singular in one particular; the auditor is frequently struck with the belief that the air is familiar to him, although he is altogether unable to trace it through any succession of notes. Such an impression proves that MR. B.'s combinations are of an expressive cast, and that he has retained none but the most impressive parts of musical phrases, while, at the same time, it shews his power to multiply, and essentially diversify melody by the conjunction of short, yet striking combinations. There often appears to be a too frequent repetition of the same passage.—Such an effect we conceive to be attributable in part to the associations we have described; but it more probably arises from a desire to fix the sentiment in the mind, and an agreeable

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melody (which Mr. B.'s generally are,) upon the fancy of so mixed an audience as that of an English theatre. Elaborate compositions astonish, but they never fasten themselves upon the public recollection. All national airs are simple.—Not a few of the songs in every English opera seem to lay claim to this title of remembrance, and it may be a legitimate means of success to which an author justly has recourse. But it will instantly be perceived how such a necessity limits the composer. To this necessity Mr. Bishop has undoubtedly contracted the range of his imagination.

Mr. Bishop's imitations are confined to no particular age or school. He was wandered at large over the whole region, and through all the succession of musical writing, and freely used the beauties he has found. Thus, in one of the last of his operas, (*Guy Mannering*) there is a trio and chorus, the *Chough and Crow*, which brings before our recollection the wild and airy fancy of Lock's music in *Macbeth;* at the same time that we can distinctly trace some entire, though short, passages of Haydn, to which the harmony, rather than the melody, first invited our attention. Yet there is as much genius and originality in this piece as in any opera music we know; it has been received with unlimited satisfaction and applause both by men of science and the public. The approbation we now speak of, has extended to more of Mr. Bishop's writings than those of any other English dramatic composer. His works have found ready way, and particularly of late, into the orchestras of concerts. During last winter, besides *the Chough and Crow*, *Blow gentle Gales*, a very sweet and original quintett from the *Slave*, and two songs, *Sons of Freedom*, from the same piece, and by the *Simplicity of Venus Doves*, a very elegant ballad in the modern style, from *A Midsummer's Night's Dream*, have been repeatedly performed at the first concerts in the Metropolis, and since transferred to the provincial meetings. We know of no similar instance. More of his music, we are persuaded, would be done at concerts, were it not for the prohibition the words lay upon them.

Mr. Bishop shews his principal strength in chorusses. It is perhaps a little unfortunate for the dramatic composer, and certainly unjust towards him, that English ideas of chorusses are formed upon the model of the grandest writer in this style that the world ever saw—namely upon Handel. His most gigantic efforts of mind and science are those which are so intimately associated with the notion of

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a chorus, in the memory of all who have bestowed any regard whatever upon the construction of such pieces, that we may venture to say no other name than HANDEL ever presents itself in company with the word chorus, and again no other chorusses but the richest, most elaborate, and most magnificent of all he has left us. What we hear of such things at a theatre, if we except MATTHEW LOCK's *Macbeth*, are rarely objects of more regard than the vociferations of a mob at a procession in the streets. Even at the Italian opera they are almost entirely overlooked. To compare *any* theatrical composition of this sort with those of the oratorio, and of Handel in particular, is highly unfair on account of every circumstance that excites or accompanies such productions. If then some of MR. BISHOP's chorusses have been little spoken of, or nearly forgotten, it arises very much from this association, and more from the little interest with which chorusses are received. He is nevertheless pre-eminent over all his predecessors but LOCK, in this respect. The *sestetto*, "*Stay, prithee stay*," in *the Miller and his Men*, deserves to be particularly mentioned; and the chorus, "*Now to the forest we repair*," has still higher pretensions to excellence. The introductory symphony is, as usual with the author, light, elegant, and lively, while the body of the chorus is wrought up with great strength of expression, the various modulation, harmonies, and richness of the accompaniment heightening the effect of the vocal passages. All the parts are well managed, and the whole is brilliant and vivacious. The first chorus in *the Maniac* is striking for its complication and force. *The finale* of the first act has also great merit; it is very spirited, and some beautiful melody is intermixed. In "*The tiger couches*," which is forcible throughout, and rising in effect as it proceeds, MR. BISHOP has borrowed from himself. The idea of the opening having obviously introduced itself from his celebrated, and really most excellent bass song of "*Fast into the waves*." Some of the best, if not the very best of his choral music, is however in *the Virgin of the Sun*. These pieces are constructed more in the manner of HAYDN's *Creation* than the chorusses of Handel. We can speak of no theatrical chorus so highly as the *storm scene* in this opera. The first parts are very graceful—the middle full, grand, and awfully impressive. A great deal both of what we may call natural and artificial force is employed to produce effect. In the last chorus—*Vengeance*, MR. BISHOP appears to have been stimu-

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lated by the extensive female voices he had to write for, and he has succeeded in point of variety and powerful effect. The specimens we have quoted, if they were the only things of the kind Mr. Bishop had written, would, in our esteem, give him a decided pre-eminence in this department of composition over all his more modern predecessors.

A barrenness of invention in the composition of part-songs, seems to us to be a circumstance common to the writers of English dramatic music. So much of the strength of an Italian theatre frequently resides in the concerted pieces, that we scarcely know a single opera from which instances of beautiful perfection might not be extracted. An English opera, on the contrary, rarely contains any thing of this sort worth notice. A few may be drawn from Storace, and one or two from Attwood and Kelly. Shield is not fertile any more than his compeers in this respect. We entertain a suspicion, that three things limit the genius of the composer in this matter—1st. The support of the dramatic character; 2d. The nature of the words; and 3d. The want of a matured taste in the mixed audiences of an English theatre. We observe, that almost all the part-songs are very plain, and too frequently coarse, vulgar, or tawdry in their construction. The untaught ear can most easily apprehend single sounds, and there must be a considerable degree of advancement in science before one is brought to relish the perfection of harmony, or of intermingled passages, where the coming in of the several parts create an apparent confusion as to sense, and leave very few clear ideas on the mind of the hearer as to the sentiment expressed by the words. We conceive therefore that this last fact throws a damp upon the ardor of the musician, and directs his attention to the single songs. Certain it is, that with very few exceptions indeed, considering the quantity of music we have gone through, we find no glees at all to be compared with those of Webbe and our later Horsley, whose works in this department are amongst the most honourable specimens of the genius of our time and country. Mr. Bishop has, however, cultivated glee-writing with somewhat more success than the generality of his predecessors. We have already quoted, "*the Chough and Crow*" and "*Blow gentle gales*," which may be adduced as powerful and sweet examples. In the duets we did not perceive a single specimen deserving high commendation.

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Mr. Bishop's overtures are not perhaps upon a par with his other writings. They are high-sounding, but certainly not remarkable for learning or genius. He has a very extensive knowledge of the power of instruments, and yielding too ready an assent to a prevailing taste in a mixed audience, he is apt to admit solos for the display of particular instruments, which weaken the general effect. His overtures we believe have rarely extended beyond the orchestra of the theatre.

To conclude then, we give Mr. Bishop credit for fancy, study, and taste; and if his works should seem to lack the intensity and variety of thought and feeling which constitute what is understood by originality, there is yet a brightness, a gracefulness, a suavity, and sometimes a strength in his writings, which place him far above the line of mediocrity. Whoever purchases his operas will find in most of them agreeable melodies, well adapted to singers whose aims are directed to the amusement of lighter hours and of general audiences—music commonly pleasing and rarely difficult of execution, and bearing the stamp and impress of the fashion of the day.

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A Collection of Motetts for the Offertory and other Pieces, principally adapted for the Morning Service. The whole composed, selected, and arranged, with a separate accompaniment for the Organ or Pianoforte, and respectfully inscribed to Wm. Troy, Esq. *by* Vincent Novello, *Organist to the Portuguese Embassy in London.*—Six Numbers. London.

The earliest efforts of musical science were devoted to the service of the Catholic Church, and we owe to the learning and industry of her servants the bulk of those inventions which first methodized the knowledge of harmony, and afterwards preserved and continued it. To so remote a date as 590 of the Christian æra, probably almost all our readers well know, we are able to trace the exertions of Pope Gregory, who collected the rudiments of church music, and arranged them in the order long continued at Rome, and adopted by the chief part of the Western church. "He banished," says the writer we quote, "the *Canto Figurato* as too light and dissolute, and substituted his own chaunt, called *Canto Fermo*, for its gravity and simplicity." Since this period, however, every species of learning and graceful contrivance have been at various times employed in the mass, and the Catholic Church has, in every age, been the fruitful origin of compositions of the highest merit and beauty, as well as the bountiful nurse and protectress of musical professors. Nor is it a matter less singular as connected with antiquity than remarkable in science, to find the musical productions of the early times of the great Pope Gregory connected and incorporated with the works of composers in the 19th century.

But during the establishment of the Protestant form of worship * in England we have derived very little from the followers of the ancient worship. With the exception of Mr. Webbe's masses, which were the first to supersede the use of the Gregorian chaunt in Catholic choirs,

* Let us not however be understood to speak irreverently, or without the fullest recollection of the noble and glorious compositions for our Cathedral Services which have been written during the interval. In thus stating the temporary banishment of Catholic music from our shores, we merely relate a fact, and do not by any means wish to open a controversy, or even to institute a comparison respecting the benefits the science has or has not received from the change.

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the selections of Mr. Latrobe, the two volumes of selections and three of masses of Mr. Novello, we are not aware of any addition to the public stock of choir-music of this description.* Hence the Catholic choirs of the kingdom have confined their music within narrower limitations, and general science has ceased to be enriched. The publications however we have recited have originated a feeling and desire for the enjoyment of such sound and delightful writings; and the compositions of Caldara, Hasse, Haydn, Mozart, Perez, Moreira, Wesley, Russell, and others scarcely less celebrated, have been heard in the form of masses, hymns, motetts, &c. not only in the choirs but in concerts, with the sincerest gratification. The world is already deeply indebted to Mr. Novello for the judgment, taste, learning, and industry displayed in the elegant compositions and the masterly arrangement of his former collections. The work we have now before us entitles him still further to the marked acknowledgments of all real lovers of music. We think we may venture to add, that he merits the thanks of his own church; but perhaps these will experience some exceptions, for the clergy are in general studious to preserve a certain degree of simplicity in their music, and we have already found that there are even laymen among the Catholics who regard the introduction of secular compositions, though adapted in the finest possible manner to sacred words, as liable to objection. These pious persons, whose motives every one must respect, are apprehensive that original impressions of a light kind should be too fixedly associated with known melodies, and thus divert rather than elevate the mind in the solemn moments of devotion. The argument is not without its weight, but its application is here reduced within very narrow bounds by the nature of the pieces selected for secular writings by the circumstances which have insulated them from very general observation in England. The persons who attend the King's Theatre are comparatively very few, and they are still fewer who visit the Opera sufficiently often to note and remember the melodies which they there hear. They are commonly of rank and education, and therefore secured from the danger of abstraction from the duties of devotion, which might accompany similar associations among a class more alive to

* Last winter the town flocked to Warwick-street Chapel to hear a mass composed by Signor Garcia, the tenor singer at the opera, but we have not understood that it is yet published.

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external impressions of such a nature. For these reasons we think it consistent to vindicate MR. NOVELLO's choice, though perhaps rather from its benefit in practice than in principle. We consider that if devout feelings can be excited or raised by fine music, the melodies MR. N. has so beautifully adapted, will in the million of instances, be most successfully employed, while they will strike upon the recollection of very few indeed as appertaining to things less serious and important. We state the objection and its answer because we have heard it made, rather than because we hold it to be of any material validity, except in its general application as a principle. We deem this to be an exception to a rule.

MR. NOVELLO, in his six books of Motetts,* falls under our consideration in several capacities. He has selected, arranged, and adapted various works of celebrated authors, and he has favored us with compositions of his own. The world has so fully decided on his judgment and taste from his former publications, that we might safely consider we had truly discharged our function in assuring the musical reader that the later productions only continue to add to the sum of his acquired reputation. But we cannot be satisfied with so slovenly a mode of performing our duty. We think far too highly of the elegance and ability displayed throughout the whole to dismiss them with so loose a notice. We are under much obligation to the author for having made known to us some compositions which, but for his assistance and direction, we might but too probably never have enjoyed the opportunity of seeing.

* The Motett is a species of vocal harmony appropriated to the service of the church. The etymology of the word is not easy to be ascertained; MENAGE derives it from modus, to which it bears not the least affinity. BUTLER, a motu, because, says he, "the church songs called moteta, move the hearts of the hearers, striking into them a devout and reverent regard of them for whose praise they were made." On Music, page 5, in notis. MORLEY seems to acquiesce in this etymology, but understands motion in a sense different from BUTLER, as appears by these his words: "A motet is properlie a song made for the church, either upon some hymne or anthem, or such like; and that name I take to have been given to that kinde of musicke in opposition to the other, which they called canto fermo, and we do commonlie call plain song, for as nothing is more opposit to standing and firmness than motion, so they did give the motet that name of moving, because it is in a manner quite contrarie to the other, which after some sorte and in respect to the other, standeth still."—Introd. Part III. page 179.

DU CANGE *voce* Motetum says, that though this kind of composition is now confined to the church, it was originally of the most gay and lively nature; an opinion not inconsistent with the definition of the word.—Hawkins's History of Music. vol. 3. page 79.

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By far the largest portion of the volume, it will be conjectured, appertains to the classes of selection and arrangement. These labours, however, are neither slight in themselves nor in their effects. We give Mr. Novello full credit for the implied task of searching out, through an immense body of music, the beauties he has chosen. There is not a single specimen that has not pre-eminent merit, while the whole collection embraces a far greater variety of style and diversification of parts than could be well imagined in so few pages. This diversification renders the work particularly applicable and useful both in the choir and the chamber, for there is hardly a possible combination of treble, counter-tenor, tenor, and bass, that is not to be found in the book; and although none of the airs are to be called light in the customary acceptation of the word, there are yet among them very graceful, pleasing, and elegant melodies in one, two, three, four, and five parts—pieces which cannot fail, whether used for the purposes of devotion or of scientific amusement, to elevate and gratify the mind.

Where Mr. Novello has adapted secular music to sacred words, he has surmounted the difficulties with great felicity. Winter's "*Mi lasci o madre amata*," "*Grand Isi*," from Mozart's "*Zauberflotte*," Haydn's "*Distressful nature fainting sinks*," "*Deh prendi un dolce amplesso*," from the *Clemenza di Tito*, and some other things of a like sort, go so well that they appear to have been composed to the words they now bear. But the chiefest praise we can bestow upon the motetts is, the direction of the taste to the soundest compositions of the best masters, which in their original form would probably have been lost to the greater part of the world. Perez* and Moreira are almost unknown to the British public, except through Mr. Novello; and we may fairly conclude that nothing but such a collection could have brought the single compositions of the Webbes, Wesley, Russell, and Evans, or the masses of Mozart and Haydn, into general acquaintance. They come to us too divested of the less popular and pleasing parts.

In the arrangement, Mr. Novello has evinced a profound

* David Perez was by birth a Spaniard, and brought up in the Conservatorio of Santa Maria di Loreto, at Naples, under Antonio Gallo and Francisco Mancini. He wrote many operas and much church music. Dr. Burney speaks of him at length in his History of Music, vol. 4. page 570. He was born in 1711, and died after being many years blind, at the age of 67. His *Mattutino dei Morti* was published in England in score about 30 years since.

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knowledge of the art of accompaniment. He has combined the parts with a fullness, a richness, and an elegance that cannot be too highly esteemed. When Mr. Clementi's harpsichord score of *the Creation* appeared, it was universally recommended by scientific men as a model for accompanists. Mr. Novello's arrangements are by no means second to this reputed score. They afford admirable lessons for the mind of the student as well as a copious variety of practice for the hand, rising through several degrees from simple and easy instructions to some of complicated execution.

It is no slight honour to the musicians of our own age and country that Mr. Novello's nice and instructed eye should have delighted to dwell upon and to select more than a fourth part (including Mr. N.'s own works) of the six books from the writings of Englishmen. The honour too is enhanced when we find that they possess natural strength enough to enable them to stand upon the same field with such men as Sebastian Bach, Mozart, and Haydn. The compositions of Webbe and Russell have each their proper and peculiar merits. The treble solo by Russell, "*Miserere me Deus*," is exquisite both in its melody and accompaniment; and the "*Ave verum*" and "*Gloriâ et honore*," by Wesley, are extremely fine, in however rather an organ stile. Webbe's recitative, duet, and chorus, "*Qui seminant*," is exceedingly expressive, and in the latter part highly spirited and animating. His quartett "*Tu eligisti*," though grand and affecting, preserves throughout an elegance which is scarcely exceeded in this respect by any composition in parts in the book.

S. Webbe, Jun.'s "*Pater noster*" is very singular, and appears to us to be very original; the expression is frequently admirably heightened, and in the last few musical phrases to the words "*Regnum potentia et gloria*," the bass is very effectively employed. We could not quite reconcile the accentuation to our ears, yet we are wholly unable to discover wherefore. There is, however, something very peculiar in the construction of the whole air. Perhaps a portion of the singularity belongs to the vocal sentences almost all commencing in the middle of the bar. "*Voluntas tua sicut in cœlo et terrâ*," are scarcely good vocal passages, and more striking than pleasing. The solo by Mr. Evans, one of the gentlemen of the King's chapel, is of great merit, considering the limits which nature has placed upon the composer for the circumscribed compass of a counter-tenor voice; it abounds in graceful passages, and does not weary the ear by repe-

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titions; this is one of the instances that prove how few notes are necessary to the structure of fine melody.

From HAYDN and PEREZ MR. NOVELLO has drawn the greatest quantity of what we may be permitted to call his foreign matter. The subjects he has chosen from the former are identified with the numberlesss works of the master already known, by the same rich and flowing melody, the same variety of modulation and fullness of harmony. In the hands of such a skilful anatomist and demonstrator as MR. N. has proved himself to be, HAYDN is safe. None but his beauties will be presented for the inspection of the world.—The quartett of which the music is from the *Stabat mater*—"*Te ergo quæsumus*" equals, in the particular excellencies of HAYDN, almost any thing of this kind from his pen; it is exceedingly elegant and pathetic, but often as we have seen these words set in different ways and by many composers, they never reach the heart so surely as through the exquisite duet of GRAUN. Indeed the recollection of this inestimable example of expression, always damps our hopes when we open a "*Te ergo*," and may perhaps detract from our impartiality. However so it is. "*Tu ad liberandum*" contains some delightful applications of melody and of harmony also to words. The transitions are in parts highly striking and impassioned. "*Jesu deus pacis*" is a powerful example of HAYDN's *mannerism*, inasmuch as relates to subject and modulation, but stopping short of that exuberant fertility, that overflow of the imagination which scarcely ever to be restrained or wearied when most felicitously employed, is one of the chief characteristics of his genius.

From HAYDN we pass to PEREZ, whose compositions, almost as little known to England as those of any ancient author, MR. NOVELLO has shewn to possess much that entitles them to veneration. Indeed he draws more largely from PEREZ than any other. Our acquaintance with the works of the Spaniard is so slight, that we know not whether these adaptations are from his secular or his sacred writings, and we are free to confess, we are unable to form any judgment upon the point from internal evidence, for they appear to us so naturally fitted to the words, that we are indifferent as to their real origin. Nothing can exceed parts of them. We are almost induced to prefer them to any other portion of the collection. From beginning to end there is a predominating character of superiority. The first "*Tenebræ*

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facta sunt" is a sublime composition indeed. The opening movement is awfully grand, though full of the pathetic import of the last words of the Saviour upon the cross, "*My God, my God, why hast thou forsaken me;*" while the second, "*Et inclinato capite emisit spiritum,*" is far above any commendation we can bestow; and its repetition after the "*Exclamans Jesus,*" carries into the conclusion the sweet, calm, and touching conception which is the pervading spirit of the whole. We know not what to prefer to this.—The first strain of "*Mediâ nocte*" is also eminently grand and affecting from its air and harmonies, while the other parts are equally strong and exciting. The duet "*Sentiant omnes,*" is pathetic; but we think it somewhat heavier and less interesting than his other pieces. The most magnificent of all we have, is the "*Regnum et civitatem circunda.*" Nothing can go beyond the contrasted simplicity and grandeur of the opening of the second movement, and the working of the parts, especially the bass, which comes in with a dignity and effect that reminds us of some of Handel's most successful uses of it in his chorusses. This is truly a noble composition. "*Cum jucunditate*" is really jocund; it is in a new and lively style, essentially differing from those things we have noticed. Upon the whole, we greatly admire this author; and, if we think he has failed at all, it is in the subjects of his fugues, which do not seem to be happily chosen. But what occurs to our observation as most curious is, that after the years which have elapsed since he flourished, and the quantity of music written, we do not discover a single mean or common place passage. On the contrary, the music of Perez breathes a lofty, original, and a modern air, together with a sweetness and a smoothness equal to the best compositions, either of his own or later times.

Leal Moreira, who stands next in the order of proportion, is of our ownage, he being the composer to the patriarchal church at Lisbon. The selections from him are far below those we have just reviewed, in melody; this necessarily leaves a dissatisfation in the comparison, which is unavoidable to those who shall look carefully into the book. But Moreira is not without the degree of merit that entitles a composer to a niche in Mr. Novello's temple of taste. His pieces have more of the visible force of art than those of Perez, because they are less simple. Their characteristics are originality and power rather than grace and softness, and perhaps the contrast they ex-

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hibit has been one of the inducements to their adoption. We put them nearly upon a level with the specimens of Mr. S. Wesley's works in the volume, to which, by places, they bear some slight analogy, though we think they go a little beyond him. The passages have, to our ears, something of the same organ effect, something of the same instrumental rather than vocal structure, wearing however an air more polished and refined by study and acquaintance with the schools of Italy. Wesley is something harder and more severe than Moreira. Certainly Moreira's manner is forcible and masterly. The parts are connected not without a show of contrivance and erudition, and the imitations are kept up with spirit and effect, particularly in the motett "*Sint lumbi vestri præcinti*," and if upon the whole he captivates us less than the former masters, it is from his melody being less smooth, flowing, and attractive. We prefer "*Ostende faciem tuam*" to the rest.

The specimens from Mozart are almost all known on account of the recent performance of the operas whence they are extracted. "*Possenti Numi*," from the *Zauberflotte*, set to the words "*O Jesu potentissime*," as a bass solo, and quartett is remarkable for its grave and pathetic cantabile air. It would, we think, have been improved in its effect, had it been transposed a note or two higher, for a singer must have uncommon powers of tone and expression who could convey the passion at the very bottom of his voice. In this respect it exhibits a variation from the received notions of modern composers, who have endeavoured to transmute the mechanical style of writing for basses into a more elegant and graceful flow of melody. Air is not wanting but it lies so low as to render its effect doubtful if not absolutely heavy among bass singers in general. With this brief chronicle we may dismiss the selections from this author for the airs of *Cosi fan tutte*, *Il Don Giovanni*, and *La Clemenza di Tito*, will probably be amongst those most readily and most generally recognized. We may place in the same class the extracts from the *Il Ratto di Proserpina* of Winter. From the German opera of *Fanchon*, by Himmel, there is one short specimen of melody so delightful as to lead us to wish for more from the same spring. The seven motetts that conclude the volume are from Haydn's well known "*Passione*," and are ably arranged by Mr. Webbe, Jun. A terzetto from Sarti, (published by the way previously in Latrobe,) with a few other things from Mattei, Bach, Giordani,

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and BEETHOVEN, complete the work, except the compositions of the selector himself, which we have reserved for the last place in our remarks.

The general characteristics of MR. NOVELLO's style appear to us to be suavity, elegance, and bold and various modulation. His melodies do not rise into extraordinary felicity or originality, yet they are ever flowing and agreeable, mixing much of the sober dignity of the church style with a lighter manner that gives relief, while it assorts well with the graver foundation and more solid materials of the work. We should be induced to hazard an opinion that HAYDN is a favourite with MR. NOVELLO, and that he often finds himself drawn by an irresistible impulse to the study and to an indirect imitation of HAYDN's writings. Our notion is formed from that leading and general assimilation which attracts men of common feelings by a common sympathy, of which we not only imagine we perceive considerable traits in the compositions of MR. N. now before us, but that they prevail in other things we have seen from his hand. It would indeed be matter of surprize, if a composer of the present day had escaped the universal fascination. We must do MR. NOVELLO the justice to say, that we consider him to be of the school of HAYDN, for we do not find a single passage that leads us to think of HAYDN, otherwise than through the resemblance, which only by a large and broad acceptation impels us to the principles that they hold in common, namely, sweet, flowing and ornate melody, supported and diversified by frequent and often curious and unexpected changes in the harmony. MR. NOVELLO then is HAYDN's scholar not a plagiarist or direct imitator.

The first motett that presents itself, "*Asperges me Domine*," has somewhat of both these distinctions though not in so prominent or so excellent a manner as some which follow. "*O Gloriosa*" is written in a lower, a plainer, and a graver style than is customary with MR. N. and has less to fix it in the mind. "*Sancta Maria*" is a sweet and graceful air abounding in such frequent modulation as to throw over it somewhat of the two decorative character of an *ambitious* style.—The repetition of the words "*Sancta Maria*" in the last page is however highly expressive, and conveys the idea of imprecation with impassioned yet holy fervour. "*Tu devicto*" (the subject from PORTOGALLO,) has great merit as a counter-tenor song, both from the elegance of the passages and the pathetic effect of the changes in the

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harmony and the simplicity of its entire structure. "*Vidi aquam*" is perhaps the most striking if not the most effective of the whole. The strain beginning "*Hæc dies fecit Dominus*" is elevated and animating, while the bold changes of key in the *Allelujah* add to the natural spirit of the fugue, and render it grand and nervous. The subject of "*In manus tuas*" is scarcely inferior to any *motivo* Mr. N. has given us, and the continued motion of all the parts, makes it full and complete. "*Tantum ergo*" in both major and minor keys are two sweet pieces of melody, finely combined with rich and various harmony, and they form the able conclusion of the thirteen pieces Mr. Novello has inserted into his six numbers.

Upon reading over our remarks, it seems to us, that they who have not seen the book will conceive we have given a too partial description of its merits; but we can truly assure our readers that amidst the multitude of music that falls under our inspection, there are very few works we can so conscientiously recommend for general desert. They will not forget that *a selection* implies in itself a probability of superior excellence, and in this instance the selector had a reputation to lose as well as to confirm. He has not been unmindful of his former credit nor of the requisites for his present undertaking, and in recommending the whole six numbers to the public, we are alike supported by the suggestions of what we esteem to be generally sound and good taste, and by the influence of the particular beauty which appertains to almost every single specimen in the collection.

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A Selection of popular National Airs, with Symphonies and Accompaniments, by Sir John Stevenson, Mus. Doc. The Words by Thomas Moore, Esq. London. Power.

This is a truly elegant little book in every sense; and we know not when we have been so gratified by music and words of such a kind. We cannot so well describe its scope and intention as by a quotation from Mr. Moore's preface, which it is the more necessary to do, as this number is the first of a series. "It is Cicero, I believe, who says "*natura ad modos ducimur;*" and the abundance of wild indigenous airs, which almost every country except England possesses, sufficiently proves the truth of this assertion. The lovers of this simple, but interesting kind of music, are here presented with the first number of a collection, which I trust their contributions will enable us to continue. A pretty air without words resembles one of those *half* creatures of Plato, who are described as wandering in search of the remainder of themselves through the world. To supply this other half by uniting, with congenial words, the many fugitive melodies which have hitherto had none, or only such as are unintelligible to the generality of their hearers, is the object and ambition of the present work. Neither is it our intention to confine ourselves to what are strictly called national melodies; but, wherever we meet with any wandering and beautiful air, to which poetry has not yet assigned a worthy home, we shall venture to claim it as an *estray* swan, and enrich our humble Hippocrene with its song.

"It is not, indeed, without strong hopes of success that I present this first number of our miscellany to the public. As the music is not my own, and the words are little more than unpretending interpreters of the sentiment of each air, it will not, perhaps, be thought presumption in me to say, that I consider it one of the simplest and prettiest collections of songs to which I have ever set my name."

The author of the poetry has here given us one clue to his fertility in the production of words which speak so deliciously to the heart, and too often so voluptuously to the senses, while they are in the finest accordance with the melodies. Hitherto the ideas of composers of vocal music have been elicited by words. In this case (as

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in the general) Mr. Moore's most felicitous productions have been inspired by music. It had often struck us that the English words to Haydn's canzonets, (by Mrs. John Hunter we believe) breathed more of the conjoined spirit of music and poetry than it was usual to find in mere translations; and we had in our own minds accounted for their superior expressiveness, by assuming the influence of the composition. From the aggregate mass of beautiful song-writing by Mr. Moore, we are further confirmed in our opinion previously formed, that words written to music were more likely to embody and unite and as it were to exalt the perceptions derived from the combined expression, than music written to words. But why should this be so? We think we can supply the reason. When a Poet sits down to his work, his imagination is commonly excited and occupied by some one leading idea; and the thoughts, which fill up and beautify the outline, are struck out as he proceeds; many arise from the mere friction and collision which he encounters in his search after syllables of the proper quantity, after words that will stand in his verse, as well as after epithets, images, and rhymes. He warms as he brings his fancy into fuller exercise, and perhaps the happiest pictures are those which, in the outset, were the farthest from his conceptions. He is therefore indebted to the process itself, in a great measure, for the power which produces his success. If then a new agent be brought to his aid—if he be first roused and melted by the touching notes of impassioned melody, he is stimulated by a fresh impulse, and by one too that has been admitted since the world began to be potent above all others over those affections moved by and employed in the labours of the muse.

What passion cannot music raise and quell!
When Jubal struck the chorded shell,
His listening brethren closed around,
And wond'ring on their faces fell,
To worship the celestial sound!
Less than a God they thought there could not dwell,
Within the hollow of that shell,
That spoke so sweetly and so well."

Mr. Moore certainly rises from listening to the sound of music "*full of the God.*" No Poet has hitherto blended classical imagery with a tenderness that never fails to melt the soul away, so uniformly, so felicitously; and although he is responsible for more

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moral injury than can be passed over or forgiven, we hope and trust that the hours are coming fast upon him which will chasten and redeem (would they could obliterate!) his former errors. The poetry of this collection is much of such a cast. Its delights are principally those of reflection, and even the anticipations and descriptions are laid in with colours drawn from the past. The coming on of age begins to be visible in the calmer fires of the modern Anacreon, and the γηραν ει* awaits him. But we admire the more

> "That farewell of daylight more precious,
> More glowing and deep as 'tis nearer the set."

Perhaps there is nothing particularly new—perhaps there is a great deal of what is absolutely old in these verses, but nevertheless they are so full of elegance and feeling that they are irresistible. As an example of this peculiar effect of sensibility, we may quote the Indian air, "*All that's bright must fade*," one of the most captivating things we ever met with. Nothing can be more hacknied than the thoughts; nothing more common place than the expression; but in the measure and the melody taken together there is something so exquisitely touching, that dull indeed must be his soul and rigidly severe his cast of thought, who can bar the passage to his heart against their combined insinuations.—"*Those evening bells*" is of the same family. Indeed there is scarcely a line in the whole book that does not carry along with it the trembling light of a tenderness too melting to leave our critical austerity its perfect and proper tone of self-possession. To confess the truth, we at all times are apt to perceive that the sounds of a pianoforte (a necessary symbol of our art and mystery,) and the dulcet notes of well formed voices, (the demonstrators of our dissections) are marvellous softners of judicial asperity. Rejoice therefore, O all ye sons of song!

So much for the verbiage of the collection, and the verbiage, be it remembered, is the twin-brother, youngest born, of the melodies. Those selected are certainly very sweet, pathetic, and pleasing; we think the Portuguese the best except the Indian air "*All that's bright must fade*," which is the better still. They are all full of graceful simplicity, and while their performance will alleviate the study of a graver, and we may be permitted to say a sounder style of composition, they will neither injure the taste, nor corrupt, though they will scarcely fail to soften the heart.

* "Poor Anacreon, thou grow'st old."

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The concluding Russian air, harmonized * upon the same plan with Dr. Crotch's sublime "*Methinks I hear the full celestial choir*," aims at lighter effects, and succeeds in producing them. The melody steals upon the ear and upon the fancy with sweetness beyond description, while the hymn sustained by the under parts is in the finest style of such compositions, particularly the passage added by SIR JOHN STEVENSON. We should, from its internal evidence, rather have given the melody to Sicily than to Hyperborean Russia—another proof that the language of music, as an interpreter of the feelings, is universal.† We must, however, see more of such airs to enable us to estimate and class the general and specific characteristics of national music.

SIR JOHN STEVENSON has adapted the symphonies and the accompaniment with taste and judgment. The English ear is now so accustomed to hear the voice supported by arpeggios in modern ballads, that such blandishments are become almost indispensable. These accompaniments are of that description. But they rarely, if ever, interfere with the main purpose—the display of national melody, and in general serve to set off and heighten its natural beauty by contrast. This is certainly the case in the accompaniment to the Portuguese air, "*Flow on thou shining river*." To "*The bells of St. Petersburgh*" is appended an upper part, which carries the words, while the accompaniment takes the original—thus giving life, sense, and being to an air which would hardly by any other contrivance have borne words—certainly not such words.

If we are disposed to object to any part of the publication, it is to the reduplication of the airs in the form of duets. None of the

* There appear to be some conflicting interests in the property of this melody. Mr. W. KNYVETT has published a glee, as his own composition, which begins note for note with the Russian air, and little notes thrown into the accompaniment bear the same similitude. The coincidence between the first strain of "*Hark to Philomela singing*," and "*Hark the vesper hymn is stealing*," is too great to have been the mere effect of similarity of thought.

† Since the above was written, we were present at a public concert where this harmonized air was sung, amidst the finest specimens of HANDEL, MOZART, CIMAROSA, PAER, and other Composers of great celebrity. The audience, which happened to be exceedingly select and critical, were more affected by this simple strain, than by any other part of the performance. It was done by the same singers who had sustained the other pieces. One hearer, not less eminent in science than warm in feeling, as he wiped the tears from his eyes at the conclusion, whispered to the writer—"this, after all, is the music of the heart."

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three are improved, and two are manifestly injured by it. Our principal favourite, '*All that's bright*," is a thought single—pure—simple—the natural, solitary, and pensive offspring of one mind. It comes *after the* solace of society; after the hours of pleasure and the moments of affection; not during their enjoyment. It is the remembrance of joys that are passed. Its effect is only sure when sung by a voice plaintive, sweet, melancholy. Hence it is obviously an unfit subject for a part-song. Against the monologue "*Flow on thou shining river*" being set as a duet, there are, perhaps, even stronger reasons.

Upon the whole, however, we commend this little volume to "my lady's chamber," as a high source of elegant entertainment. It is literally elegant in every sense, for we recollect no instance of a music book more ornamentally embellished or more clearly engraved. Whether it would have been as acceptable with or without the plates, we leave to be settled between "Reason, Folly, and Beauty."

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Agnese, Opera sentimentale in due atti, musica del Signor Ferd. Paer. Paris.

There are few English readers who have not wept over Mrs. Opie's heart-rending tale of *The Father and Daughter*, from which the fable of the Opera of *Agnese* is derived.* The novel embraces a long portion of time; it conducts its personages with inimitable force and pathos through a continuous story, and describes with a discrimination and tenderness not to be surpassed, the consuming wretchedness and the bright though weary close of lives embittered to the lowest degrees of suffering, by the consequences of one false step. The anguish, remorse, and penitence of the victim of seduction, and her father's insanity, are pictured with an accuracy so apparently faithful, that one could scarcely believe the representation to have been the mere image of the fancy. Such a story was perhaps the very last that we should have expected to find converted into an Italian Opera; and it is, we believe, the first which has been taken from an English tale drawn from the events of common life. With the simplicity of Italian taste, the dramatist has, however, selected a very few incidents and situations so deeply interesting and so poignantly affecting, that we have rarely seen a drama wherein the feelings were so intensely engaged. It is, however, due to the genius of our country-woman to point out, that these parts are entirely the offspring of her invention. The foreign translator has copied not only the incidents, but the very words of the tale, and he has selected them with excellent judgment. He has changed the scene to another country, elevated the father's rank, and has altered the catastrophe, thus producing a species of drama analogous to our modern sentimental comedy, where distressful incidents are introduced to heighten the interest and produce effect by contrast. It occupies in the instance before us, a middle place between the serious and the comic Opera—a *demi caractere*, which, without rising to the fullness and majesty of legitimate tragedy, is certainly not less affecting; perhaps we may say, that the sensations produced are more vivid and in-

* Mrs. Opie's tale has been made the basis of two dramas, the one serio-comic, in prose, by Filippo Casari; and the second, the poem before us, by Luigi Buonavoglia.

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tense in proportion as the sentiments and situations are more natural and less removed from probability. We have met with nothing that goes more to the heart than this little piece, whether we regard the story or the music, for the composer has caught the genuine spirit of the original author, and has carried into his work not a little of the purity and simplicity of classical Italian models. The change in the catastrophe, from the death of the father and daughter, and the remorse of the seducer, to restoration of the first to reason, and the marriage of the latter, appears necessary to fit the story for dramatic representation, though it diminishes the pathos and the finer moral effects.

The piece opens with a short prelude representing a stormy night, when a chorus discovers that *Agnese* has left the house of her seducer, *Ernesto*, with her child. He returns from his fruitless search for them, with her veil and hat found upon a bank, which leads him to conjecture her self-destruction. The structure of this chorus and recitative, is in the voice parts strong, though simple, with the occasional introduction of short pieces of beautiful and touching melody. The accompaniments are of a kind to denote the fury of the elements, at the same time that they mingle advantageously with the passionate expressions of those who are supposed to be searching for the lost *Agnese*. The construction of the entire scene is scientific and at the same time full of feeling.

The next scene opens with a cavatina of *Agnese*, who is discovered in a wood. This beautiful air describes the cessation of her anxiety at the falling away of the voices of her pursuers. She perceives the dawn of light, and by a natural transition passes to the calm which has succeeded to her griefs. The recollection of having heard the voice of *Ernesto* brings back the image of the author of her misery and destitution, and calls forth a pathetic address to her child, now as it were made fatherless. The whole of this air is most affecting, though more ornate than should at first appear consistent with the emotions described; it is nevertheless highly impassioned, and the very ornamented parts are among those which best convey the sentiment if finely given. There are few songs better adapted to set off a singer of genuine expression than "*Tutto è silenzio.*"

The scene which follows, whether for dramatic effect or musical excellence, is by far the most perfect in the opera. The rattling of chains interrupts the lamentation of *Agnese* over her infant, and a

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maniac appears. An accompanied recitative paints her own terrors, which are, however, set off and heightened by a masterly touch of tender apprehension for her offspring, "*per te sol figlia io tremo.*" The maniac proves to be her father who has escaped from his keeper. He imagines his daughter to be dead, and that he is in search of her place of sepulchre. His disjointed exclamations at length lead *Agnese* to recognize his person, and the condition to which her misconduct has reduced him. He melts at her tears, and her countenance assures him of destined tranquillity.

We know of no duet composed with more force and sweetness than this. The parts are interwoven and connected with the skill of one who is a master of the human heart. The succession of the passions and emotions is varied and wrought up till the whole soul of the hearer is carried away. The opening of the duet "*Quel sepolcro,*" is no less exquisite as a melody for its grace, than for its effect as a passage of expression, while the succeeding exclamations are combined with consummate skill; the passion is powerfully aided by the accompaniment throughout, and the modulaion is easy and unaffected.

A recitative follows, in which *Agnese* introduces the words father and child. Uberto is thus again excited to fury, and he demands the infant, in order to put it to death, when his keepers arrive, and force him away.

The powerful excitement is here relieved by a change, to what may be called the comic part of the opera. PASQUALE (the *Seymour* of MRS. OPIE's tale) now appears, and congratulates himself upon the delights of being a parent, which he extends even to the anticipation of the pleasures to be derived from the marriage of his daughter and the nursing of her children. His agreeable reverie is broken by the importunate solicitations of this daughter, and her representations of the opinions others entertain of him, for having denied assistance to *Agnese*. This part of the scene is well maintained in a trio "*Si dira che siete un orso.*" The composer's forte, however, lies obviously in the pathetic. The comic parts we esteem to contain little above common music.

The duet which succeeds, is the introduction of *Agnese* to *Pasquale*. The part of the supplicant is finely supported, and contains some passages of singularly good expression, particularly that to the words "*Sono l'odio di natura, merto un fulmine.*" The whole allows

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considerable scope for the exercise of pathetic singing, which is but ill contrasted with the comic interruptions of *Pasquale*. "*Ci vuol altro figlia mia*" disturbs the rising emotion, and is scarcely in as good taste as the rest. It is one of the examples, where the main passion of the scene is sacrificed to the support of character. Thus in order to display a trait of humour in *Pasquale*, the attention is suddenly called off from the entreaties of *Agnese*, to be permitted to attend her father. The blended passages reduce the value of both, and make an incongruous mixture, which neither the ear, the understanding, nor the heart can well endure. Were it not that the interest for *Agnese* predominates, and that her part seizes the attention so strongly and so continually, the effect would be purely comic.

The reformed lover next comes before us. And here it is that the departure from the original first becomes visible. The seducer is depictured as completely penitent, and desiring nothing but a return to virtue and the affection of *Agnese*. The song which developes his sentiments has some agreeable passages; it is singular in this respect, that the divisions are more like the common ornaments appended by the singer, than those written by composers, and they are now not very novel.

After this explanatory song, *Uberto* is again brought before us in the abode of insanity. The cavatina which follows is amongst the most touching things in the opera. It opens with his favourite idea, the search for the tomb of *Agnese*. He calls upon her name, and requires her presence; then bursts into rage against those who say she is fled, and concludes by one of the most exquisitely pathetic pieces of melody we remember, to the words "*La figlia mia spiro fra queste braccia.*" *Agnese* enters, and reproaches herself for the misconduct which is the cause of the horrors that surround her. *Uberto* repeats the passage above cited, while his friends utter their lamentations around him. To this succeeds one of the finest traits in the novel, and in the piece itself. The first dawn of returning reason appears by his singing the commencing strain of an air which his daughter used to sing in their days of happiness. *Agnese* repeats it, and *Uberto* desires an alteration of the concluding passage, in order to introduce her name. He appears to recognize her for a moment, but again falls into his hallucination, and repeats "*La figlia mia spiro.*" The rest of the scene is made up of partial glimpses of

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recollection, the filial aspirations of *Agnese* for her father's recovery, and the observations of the chorus. The situations and the music of this scene are alike finely imagined. The introduction of beautiful morceaux of simple melody, concentrating the most pathetic points of the story, excite the feelings far more powerfully than could the most elaborate productions of artful science.

The crisis of *Uberto's* disease is now near at hand. He is asleep, and a light and elegant chorus is introduced to make these circumstances intelligible, and to relieve the principal action. For the air of the Physician Don Girolamo, which comes next, there is little place and less comment.

The prayer of *Agnese* for her father's restoration, is a beautiful composition. It is even more than the air given to *Ernesto* remarkable for passages, which are, in point of fact, the ornaments that singers have been accustomed to introduce. These are substituted for the plainer notes, we suppose, as absolute limitations to the fancy of the performer. SIGNOR PAER* has, in truth, set down the

* FERDINANDO PAER was born at Parma, in July, 1774. After having studied in the academy of that city, he devoted himself to composition under GHIRETTI, a Neapolitan, and a fellow member with the celebrated SALA, at the conservatory of La Pièta. At ten years old he was called to Venice, where he gave his first opera, (Circe) which had great success. He then went to Padua, Milan, Florence, Naples, Rome, Bologna, &c. The Duke of Parma, his godfather, gave him a pension, and permitted him to go to Vienna, that he might there compose several works.

At the death of NAUMANN, (in 1806,) he was invited to become master of the chapel at Dresden. The death of the Duke of Parma permitted him to accept this engagement, which the elector offered him for life. M. PAER went to Dresden, and composed there several operas, which have been crowned with the most brilliant success.

After the battle of Jena, Napoleon ordered M. PAER and his wife, an excellent singer, to attend him. They followed him to Posen and to Warsaw, where they gave him concerts. Napoleon disengaged them from the service of the court of Saxony, to pass into that of France, and M. PAER was fixed at Paris, with the title of Director and Composer of the private Music of his Majesty the Emperor.

M. PAER is member of the Academy of the Fine Arts at Naples, and of those of Bologna and of Venice. When in his 37th year, he had already composed thirty operas, besides overtures, ariettes, cantatas, sonatas, and other light compositions.

The operas which he gave in Italy, and which attained the greatest reputation, are Circe; La Locanda de Vagabondi; Ora fa tutto; Laodicea; Cinna; Agnese; l'Intrigo amoroso; Il Principe di Taranto; Idomeneo; I Due sordi; la Testa riscaldata; la Griselda, &c. Those composed at Vienna, are Camilla; Il Morto vivo; il Calvorato; Ginevra d'Amieri; Achille. The works for the Court consist of cantatas for the late Empress Theresa, daughter

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graces which are most appropriate. We think the strain is made by this means a little too ornate for the sincerity of prayer. A duet, expressive of the delightful calm that comes over the mind of *Agnese*, and the joy of her friend *Pasquale*, terminates this light, yet interesting scene.

If the composer has not exhausted the perfection of his art upon the character of *Uberto*, he appears at least to have been so highly wrought up by the difficulties attending the task of giving a corresponding musical expressiveness to words of such concentrated feeling, and such changeful import as the character contains, that he has exalted his real hero above his nominal heroine. The recitative and air, "*Oh come è buono*," which *Uberto* next sings, is in our minds the finest specimen of SIGNOR PAER'S talents of any in the opera. This composition has almost as much force as the mad songs of even our own PURCELL. It cannot perhaps be compared with "*Let the dreadful engines*," for the rough and strong originality of that early English musician; yet as a whole, it unites much of the fire of the antient's fancy with the sweetness and flow of modern art. There is, however, a delicacy of conception, which though inconsistent with the age and style of PURCELL, is well adapted to the present time and manners. We know of no song requiring such powers in the singer as this; nor do we think that a more complete test of vocal science can be proposed. No person of the least sensibility, particularly if a parent, can go through the recitative without experiencing the most poignant sensations. The transitions are from hope to apprehension, from tranquillity to joy. It expresses the partial recovery of sense *Uberto* has experienced, and his desire, that if it be an illusion, the illusion may be eternal. The passage, "*Sol chio veda la mia figlia che la stringa a questo sen! e allor di guibilo*," is as original and full of tenderness and sudden illumination as fancy can form. Taken as a

of Queen Caroline, with whom he had the honour to sing them. The following are the names of the cantatas: Bacco ed Arianna; la Conversazione armonica; il Trionfo della chiesa cattolica; il S. Sepolcro.

He composed at Dresden the following operas: I fuor' usciti; Leonora, and at Prague, Sargino; the success of which must have been still more flattering to M. PAER, as it was at Prague that MOZART composed the chief d'œuvres, Il Don Giovanni, Figaro, and La Clemenza di Tito.

In 1809, M. PAER composed for the Theatre of the Court of France, Numa Pompilio and I Baccanti.—*Dictionnaire historique des Musiciens, vol. 2, page* 110.

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whole, it is so replete with beautiful melody, so simple, yet so varied in expression, and so rich in its diversified modulation, that we consider it as by far the finest song in the piece, and amongst the highest specimens of modern Italian composition. The accompaniments are not less praise-worthy.

From this point the character of the piece begins to undergo a change from pathos to joy. The *Polacca* by *Vespina*, intended merely to convey the beginning of this alternation, is sprightly and agreeable. The duet between *Ernesto* and *Pasquale* combines the contrition, remorse and penitence of the former, with the peculiar humour of the latter. It is in the same style as that between *Agnese* and *Pasquale* before noticed. No portion of the opera is destitute of sweet and expressive passages, but the effect of them is here, as in the former instance, broken and diminished by the contrast.

The lively spirit thus awakened is kept up by a chorus, after which *Ernesto* comes to solicit forgiveness at the feet of *Agnese*. The reconciliation is the subject of a duet, which though made up of agreeable and elegant parts, yet lacks the intensity and finish of those between the father and daughter. An animated quintett concludes the scene.

A cavatina, one of those beautifully plaintive melodies in the composition of which SIGNOR PAER's forte is chiefly to be found, bespeaks a tranquil interval in the madness of *Uberto*. The finale in which his restoration to reason is completed, and his daughter given to his embrace, immediately succeeds. It is made up of many parts, for of course the whole catastrophe is developed; the attachment of *Ernesto* and *Agnese*, with the introduction of the child is interwoven. The means are these; *Agnese* plays on the harp behind the scenes. *Uberto* remembers the sound, she is summoned, and the conclusion is perfected in the happiness of all.

The million of our readers, who are at a distance from the metropolis, and who have not enjoyed the high gratification this affecting drama affords in representation, will thus be enabled to follow the interest, and to form some general judgment of the way in which the story is brought within the forces of the stage. But they will be little able to appreciate its high order of merit as a musical work, for the score is but in few hands, though many of the principal parts are published. Its leading characteristic is intensity of feeling, displayed in melodies breathing elegance, taste, and sensibility.

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The part of *Uberto* is written with extraordinary force, and with a *tact* * that in musical expression is analogous and not inferior to the finest personification of mental aberration that we have ever seen. The transitions from one state of insanity to another are managed with infinite effect; and the short and never to be forgotten strains of simple melody that return upon us, and are employed to pourtray the leading ideas and associations of the madman, are inimitable. "*La figlia mia spiro*," and "*Come la nebbia al vento*," are those to which we more especially allude, as well as others which we have particularized in the progress of our analysis of the opera.†

There is one circumstance we have mentioned which strikes us as very singular in itself and peculiar to the composer—that is, the introduction of passages of mere ornament in the place of divisions or of plain notes. All these ornamental parts are familiar to us as the graces interpolated by singers; but we do not recollect to have seen them before so generally set down by the composer. The notations of divisions are perhaps fairly exhausted, and perhaps also SIGNOR PAER may not without reason be apprehensive of leaving a plain canvas for the artist to paint upon. The change forces itself upon our observation more strongly, because it falls in very much with notions we entertain in regard to the possibility of giving to ornament a settled and regular gradation in expression. SIGNOR PAER has done this in regard to all the pieces he has adopted into his melodies.

* One of the Daily Journals (*the Times*) had the following excellent observation in a criticisim upon the opera when it first appeared in this country.

"PAER is remarkable too for his great judgment: he understands perfectly what we may call the modelling of an opera: he knows where to employ the *recitativo parlante*, or speaking recitative, where an increased interest requires the recitative accompanied, and where the subject should rise to full melody, into regular rythm and movement. These circumstances, by the way, if properly considered, constitute the true attraction of the opera itself. Once allow for the elevation of recitative above ordinary dialogue, and we obtain a natural gradation of sentiment and passion without that abruptness which attends the transition from speaking to singing. There is th n a certain congruity between the parts and the whole, without which no production will bear the scrutiny of taste. We particularly impress this remark, because it is the clue to the knowledge of the true merits of an entertainment which deserves to be held in general estimation."

† In the chamber we should be apt to complain of the length of the several airs, &c. but this is a fault incident to the great bulk of opera pieces, which are necessarily protracted in consequence of the paucity of character and incidents to which the Italian drama is usually limited.

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In its general bearing *Agnese* reminds us of PAESIELLO's *Nina.* Intensity of feeling, expressed with simplicity, elegance, and sweetness, are the grand characteristics of both. The celebrity this opera has justly given to PAER's name in England may probably lead to a better knowledge of his very numerous works. MR. BISHOP has already put into circulation another of them in his harpsichord score of Numa Pompilius. The selection however of *Agnese* for representation is a just tribute to English genius, from whence the story is derived, and English taste has paid a liberal tribute to the talents of the dramatist and the musician, in the applauses which the most critical audience of the metropolis of the country has bestowed upon AGNESE.

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A Statement of Matters relative to the King's Theatre. By E. Waters, Esq. London.

There is no institution, perhaps, in the whole circle of English trade or amusement that exhibits so much of failure, loss, dispute, and disquietude, as the Italian Opera has done since its first introduction and establishment in this country. The sums which have been lavished upon the Theatre are truly astonishing in their amount—the patronage has been equally extensive—the attention directed to its management has been not less intense—the public and private property embarked in it capable as it should seem, of carrying on the work with the utmost facility and to the best advantage, and what is most difficult of all to account for under so much of error as is apparent, first rate talents have been frequently engaged in its direction. From the variance between the conclusions any one would be induced to draw *a priori* from these facts and the actual events, we should be inclined to suspect that some of the leading principles upon which the business has been founded and conducted, must be entirely erroneous. No other rule will account for such universal failure extending through almost every period of time and every succession of managers.

The acknowledged difficulty of first planting an Italian opera in this country, was met in 1720, by a public subscription of no less amount than fifty thousand pounds! yet strange to say, this all vanished in seven years!! while the Royal Academy, as it was called, was under the direction of noble persons, who (probably in consequence of the important trust implied) first assumed the management. From 1729 till 1738, Handel struggled in vain to support an opera, out of which he came, owing perhaps principally to an opposition theatre set on foot by some noble adversaries, with the loss of almost his entire property. The well known Heidegger next tried a subscription, but failed, *from the immoderate demands of the singers.* In 1740 the New Theatre in the Haymarket was opened for Italian Dramas. In 1752 Dr. Croza, who had for some time conducted the Opera House, ran away deeply in debt, but taking with him the receipts of a very successful benefit. In 1756, Vaneschi, the subsequent manager, did the same. During the

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next year, GIARDINI and the MINGOTTI tried the experiment, but gave it up in despair, and not without pecuniary injury. From this period till 1762, MATTEI and her husband TROMBETTI carried on the concern, when it was again taken up by their predecessors for a short time. Two years afterwards we find GORDON, VINCENT, and CRAWFORD, three musicians, in the management. VINCENT, though possessed of some considerable property, was entirely ruined, and GORDON and CRAWFORD barely escaped bankruptcy. The Honourable MR. HOBART next assumed the direction. In 1772, MILLICO and SACCHINI entered upon this seemingly unconquerable labour, but continued not more than two seasons, when MRS. YATES and MRS. BROOKES, who had succeeded, started the idea of intermixing plays with operas, which plan was, however, forbidden by the Lord Chamberlain. From this time to 1785, the opera continued with various degrees of injury to the proprietors, when it entirely sunk under the accumulated weight of lawsuits, factious cabals, and distresses of every sort.

In 1786, SIR JOHN GALLINI (a celebrated dancing master) became the manager, and he afterwards associated himself with MR. TAYLOR. Their reign was ended most disastrously by the fire, which consumed the entire edifice,* on the 18th of June, 1789. In the beginning of 1791, the present splendid and beautiful structure, which is amongst the first (if not the very first) buildings both for sound and splendor in Europe, was finished by NOVOSIELSKI.† Claims and disputes precluded its immediate opening, in the mean while MR. O'REILLY obtained a licence for the Pantheon. Shortly

* It was built by Sir John Vanbrugh.

† MR. NOVOSIELSKI was a man of uncommon genius, though almost totally without education. He was invited to this country by MR. WYATT, to assist in painting the ceiling of the pantheon. From this obscure origin, a foreigner, and with no other assistance than his abilities, he suddenly became known to the British public as the architect of this, by far the finest of their theatres. His health and fortune sunk beneath the labour, and he died at an early age, leaving a young widow and four children in almost unprovided circumstances. While MR. TAYLOR remained in the management, a small box, in the upper circle, was allotted to this lady; but, to the disgrace of his successor, this privilege was, as we have understood, taken away, and the melancholy pleasure they enjoyed thus denied to the family of departed worth and merit. We have no communication either with MRS. N. her children, or her friends. We notice the fact spontaneously without their knowledge, in the hope that a representation of what is due to the memory of genius, may reach the present proprietor, and induce him to recall the former decree.

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after Mr. Taylor commenced his distressful career with an entertainment of music and dancing. The pantheon was unfortunately in the same year burnt to the ground.* The Haymarket Theatre, during this interval, offered a refuge to the Drury-Lane Company while the new theatre was building, and it was not till the 26th of January, 1793, that it was opened for the Italian Opera Since this period, the concern has passed into the hands first of Mr. Goold, and next of Mr. Waters, the present proprietor, whose dominion has been vexed by an increasing series of cabals, disputes, and those worst of evils, never ending suits in law or equity. To say the truth, the Lord Chancellor of England has been compelled ex officio to take a very burdensome share and responsibility in the management of the King's Theatre as well as in the keeping of the royal conscience. Such has been the ill-fated history of operatic affairs, and such is the present state of the concern, the embarrassments being now augmented, as it appears from the publication whose title is cited at the head of our article, by the complaints of the subscribers and the attacks of dissatisfied individuals.

The pamphlet by Mr. Waters, the present proprietor of the King's Theatre, was published in reply to the resolutions of certain meetings of noblemen and gentlemen, proprietors and subscribers to the Opera, held at the Thatched House Tavern in the first instance, and subsequently by adjournment at the Opera House. The first meeting was on the 30th of May, 1818, and according to the Journals of the day, the complaints embodied by Lord Aylesbury, who was called to the chair, were as follows :

"His Lordship stated the manner in which the meeting of the proprietors and subscribers had been called, and proposed to read some facts that had come to his knowledge, after which he should propose a resolution for the adoption of the present meeting. He proceeded to say, that a letter had been written by Mr.

* The regulations for the prevention of fire in France are very strict. The dresses, scenery, &c. in short, all those combustibles which constitute at once the property and the danger of a play-house, must, by a decree of the 21st of March, 1799, be kept in a building completely apart from the theatre itself. The managers are bound not only to have a sufficient provision of water, fire-pumps, &c. but they are further obliged to have a sufficient guard of public firemen always on duty at their respective houses; and the care of seeing that no danger of fire exists is not entrusted to managers and their servants alone, but forms a part of the daily duty of the police, and the failure in these precautions, even for one single day, forfeits the license. All the great theatres of London had been burned down in succession, before any accident of that kind happened at Paris.

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Waters, the present proprietor and manager of the Opera-house, addressed to the subscribers, requiring them to pay him 36*l.* in addition to the 300*l.* they paid for a box for the present season, alleging as a pretence for his making that claim upon them, that the establishment had been encreased—had been materially improved, and it was his object still further to merit the encouragement of the subscribers; but so far from his having redeemed that pledge, the number of performers had been considerably lessened this season. The salaries of the musicians had been greatly reduced; in consequence of which, several of the most eminent performers had quitted the orchestra. There was at present no composer attached to the orchestra—no composer of music was at present engaged. With regard to the Italian singers, they were reduced to four of the male singers, and there was not one single Italian female singer belonging to the company. From this it was obvious there could be no performance of serious Operas. In fact, they could not be given at all; and this was in a manner a saving to the proprietor, the expense of a serious opera being considerably more than that of a comic one. Mr. Waters, the manager, might have engaged Madame Camporese, but he had neglected so to do. In various other respects he had acted in a way which neither kept pace with his own assurance nor the liberality of the subscribers. With respect to the ballet, it was too contemptible for an unlicensed theatre—it was a disgrace to a theatre royal. The divertissement has been laid aside, and that omission produced a very tedious suspension of all performance for above half an hour, the company being frequently compelled to wait for a much longer period without any thing to amuse them, till the manager thought fit to draw up the curtain. Dancers, whom Mr. Waters had engaged for the ballet, were inferior performers taken from the minor theatres of Paris, instead of the Theatre-Royal, from whence they ought to have been selected. Five of the principal dancers of Paris had been announced by Mr. Waters to the subscribers, as having been previously engaged by him; but they had not yet made their appearance, nor was it likely they would; nor had any others been engaged in their stead. The ballet-master of the principal Parisian theatre had been desirous of an engagement with Mr. Waters, on liberal terms, this season; but that prudent manager had declined, for no other reason than because he wished to save expense. The figure dancers were equally indifferent with the rest of the establishment. The ballets were not got up with that liberality that ought to distinguish them, considering the splendour, in point of expense, with which they were supported by the British public. His Lordship then proceeded to state the names of the performers who had been announced by Mr. Waters as having been engaged by him. It was not unworthy of remark, that Mr. Waters, when presenting to the proprietors the strength of his company, had added, that he intended still further to increase it. It was upon the ground of such increase that he had stated the advance as inevitable, in order to remunerate him for his exertions. The Noble Lord then said, that in 1811 he had the honour to belong to a committee to examine the accounts of the King's Theatre, and having had access to the books of Mr. Taylor, he had furnished himself with some notes of their contents. It appeared that Madame Catalani had a salary of 2,100*l.* and that the other performers in that particular department had salaries equally liberal, in proportion to their respective talents. The sum paid at that time for the singers was 9,835*l.* The sum total for the salaries of the dancers, who were all of first-rate talents, increased the actual expenditure of the concern to 16,780*l.* a sum nearly twice the amount of what was paid by Mr. Waters. His Lordship said he would not trouble the meeting by entering into a detail of the expenses to which Mr. Waters had put him-

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self; it was sufficient to observe, that the scale by which he paid the performers was very inferior to that of Mr. Taylor, the former manager. It was somewhat unfortunate that Mr. Waters was not present. His Lordship said he had apprised Mr. Waters of the meeting, and had expected that he would have attended it, for the purpose of entering into those explanations of his conduct which he could not but anticipate would be required. Mr. Waters had written to him, requesting an interview. This he had declined. His Lordship enumerated a few of the salaries of the present principal performers; the aggregate amount for the singers was 5,100*l.* and for the dancers 3,200*l.* making together 8,300*l.* about half what Mr. Taylor paid, when he received from the subscribers only 300*l.* for, in 1811, the amount of Mr. Taylor's disbursements was 16,875*l.* It was upon the faith of Mr. Waters that the subscribers had consented to pay him a sum beyond what had been given at any former period; so far from having kept his word by increasing his establishment, he had placed it upon a comparatively lower scale. His Lordship, for these reasons, was of opinion, a resolution should be entered into, expressive of the opinion of the subscribers at the line of conduct pursued by Mr. Waters."

Lord Lowther defended Mr. Waters, but as that gentleman has answered for himself, we shall quote his own words, having first stated, that the meeting resolved, amongst other things, "*that the Opera establishment is unworthy the patronage it has received.*"

In reply to these resolutions, appeared, as we have said, Mr. Waters's pamphlet, and he thus opens his case:—

"In consequence of the discussions which have occurred at the Thatched-House Tavern, and other places, on the management of the King's Theatre, I take the liberty of submitting the following details. I adopt this mode unwillingly; I can have no personal desire of soliciting public attention, and merely obey, with whatever of reluctant obedience, the advice of many distinguished persons, who consider it as the most natural means of throwing off the misconceptions which have been lately suffered to encumber the character of the King's Theatre. My statement is, in all its prominent points, substantiated by documents; in its fullness and plainness, I am satisfied of the judgment of a rational public.

In the latter end of May, an advertisement in the newspapers summoned a meeting of the subscribers and owners of property boxes, to investigate the management. This proceeding I may be permitted to call at least premature. The natural and more usual step might have been to make the complaint, if there was any thing to complain of, to the individual with whom the immediate remedy lay. But no previous notice was given to the King's Theatre; no amicable inquiry was commenced, or attempt made to point out the alteration on which the manager would, in all probability, have been glad to avail himself of advice. A meeting was to be held forthwith, and the property and character of the individual were to be forced into crude investigation. The consequences of this were obvious to me, as they must be to any man in my situation. All the obscure hostility to which the manager of a great theatre is necessarily exposed, was sure to start up, under what is grossly conceived, the protection of men of rank; and all the fair objects of the inquiry were as sure to be impeded by its abruptness. I addressed the following letter to each of the subscribers to the requisition:—

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King's Theatre, 29th May, 1818.

My Lord,

Having seen your name to a requisition for a meeting relative to the King's Theatre, I take the liberty of addressing this letter to you, to assure your Lordship, that if there be any thing to correct in the establishment, there is no man more desirous than myself of knowing the defect and adopting the remedy. But no personal application has been made to me, and I can scarcely be expected to have cured the inconvenience with which I have hitherto been unacquainted. The rumours that may have reached me, are not of an order to be formally noticed, but I feel satisfied that whatever stronger exceptions may have been taken, require only to be examined into to be cleared away. If your Lordship will condescend to appoint any time to come to the Theatre, I will feel it my duty to attend to any suggestions which your Lordship may find it expedient to make.

I have the honour to be,
Your Lordship's
Obedient and humble Servant,
E. WATERS.

To
Earl of Aylesbury,
Earl of Aboyne,
Earl Plymouth,
Earl of Scarborough,
Earl Verulam,
Earl Whitworth,
Earl Sefton,
Sir Thomas Liddle.

The Committee did not condescend to notice this letter: the meeting was forthwith held on the 30th of May, and the resolutions proposed which have since been published. The consequences which I had foreseen, immediately resulted. Anonymous letters, containing every species of offence, were poured into the King's Theatre; others were sent to the solicitors, bankers, insurance offices, and the performers, expressly intended to destroy the pecuniary credit of the establishment. Those letters were, in general, met with the feeling due to such attempts; but their impression on the foreigners composing the peculiar company of the King's Theatre, was such as might be naturally expected, from their unacquaintance with the spirit of the transaction. This result was, of course, not among the contemplations of the noble committee; but let any man of business conceive the vexation and actual injury of a run thus carelessly created upon his house."

Subjoined are copies of the anonymous letters. It appears also from Mr. Waters's pamphlet, that at a subsequent meeting Mr. Kelly, the stage manager, and other persons employed in the theatre, were examined. Mr. Kelly declared, that upon the whole "*he never knew so good a company as the present,*" and he entered into some detail of the difficulties that had attended Mr. Waters's efforts in the engagement of performers. But that gentleman has in his pamphlet given such curious specimens of such correspondence, that we think the whole highly worth preservation.

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(Literal Translation.)

Mademoiselle M——— to Monsieur Guillet.

Mdlle. M——— presents her compliments to Mons. Guillet, and in answer states, that the sum* mentioned between them yesterday morning for the remainder of the season is too little to answer her purpose.

(Literal translation.)

Mademoiselle G——— to Mr. Waters.

Mademoiselle G——— desires to have for *three months'* absence which she will employ in the Ballet at London, 1,000*l.* a clear benefit, two guineas a day, her travelling expenses and her support.†

(Literal translation.)

Mademoiselle M———e to Mr. Waters.

SIR,

I have had the honour to write to you, to inquire whether the engagement you had the kindness to propose to me for the year 1817, could be realized for 1818, with the condition of 1,000 louis and a night, or 1,200 without a night, the voyage to be paid by you.

I have the honour,
&c. &c.
M———e.

Milan, 1817.

(Literal translation.)

Mademoiselle A. T.——— to Mr. Waters.

SIR,

After the communication which has been made to me by Mr. P. the British secretary of legation at ———, of a letter which you have written to him, relative to the terms on which I should be willing to engage at the King's Theatre, at London, I lose no time in forwarding to you my demand for one whole season:

1. 1,500*l.* salary.
2. My lodging paid.
3. My expenses of travelling repaid.
4. A free benefit with a new Ballet.
5. That I shall provide myself with ornaments only.

Upon these terms I am ready to sign an engagement, and to conform to the customs of your Theatre.

I have the honour, &c.

Turin, 1817.

Mons. D—— to Mr. Waters.

(Literal translation.)

SIR,

Having quitted Petersburg, after being two years at Vienna, I have arrived in Naples, where I am at this time with my wife, as first dancer, and where

* The offer made to Mademoiselle M——— by M. Guillet, was for three months, and 50*l.* more than her engagement in 1816 for a whole season.

† According to the pretensions this lady makes for three months, they would be equal to 2,870*l.* 18s. 3d. for a season.

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we have the honour to dance in the presence of her Royal Highness the Princess of Wales, who has condescended to give me hopes of letters for London, when my contract at Naples is finished, viz. at the end of the carnival; for I have not engaged for a longer period, having a design of visiting England. I should then be able to arrive there in the course of next March, and to remain during April, May, June, and July.—Engaging me as ballet master and first dancer, and my wife as first dancer and pantomime, we are willing to dance six times per month.

1st. Six hundred guineas secured for every month, at a banker's, as usual.

2dly. A benefit free of all expenses, with a new ballet.

3dly. An apartment in the theatre, and a table of *three courses!!!*

Write per return of post, and have the goodness to address me three copies of your answer, the first to Naples, second to Vienna in Austria, at M. Le Comte, Imperial Palace, the third at Paris at M. Lefevre's, musician at the opera, Rue Helvétius, No. 58.

I have the honour to be,
With respect,
Your very humble servant,
J. D———.

(Literal translation.)

Mons. V———to Mr. Waters.

Sir,

I had some time since the honor of communicating to you the terms on which I was willing to engage as first dancer to your theatre.

My demand now, would be, 1st. to have a salary of 1,500*l.* 2dly. a benefit in the prime of the season entirely free of expense: 3dly. to be re-imbursed the expense of my voyage. I think, Sir, this is hardly too much, considering that every thing is at London much dearer than ever it was before.

The rest I leave to your justice; I know not how to haggle and bargain, it would be beneath you and myself. In waiting for your answer,

I have the honour to be,
Sir, &c.

Paris, 1817. V———.

It may not be uninteresting now to observe the absurd and intolerable charges which singers can make.

(Literal translation.)

Sign. B.———a to Mr. Waters.

Venice, 1817.

I acknowledge your two favours, dated 26th, 28th October, wherein you acknowledge mine. I observe, that in the first, you promise to continue your correspondence with me from London, which place you were on the point of setting out from, and where you would be anxious to hear respecting the singers, whom I proposed to you, but whom I am unable, this year, to engage.

Prima Donna Seria, Sig^{a}. E. P. demands *two thousand five hundred pounds sterling*, a free benefit, travelling expenses paid, a table, and permission to make her debut in a man's character in an opera which she will take with her.

Prima Donna Seria, Sig^{a}. A——, demands 1,500*l.* sterling, *six covers*, a free benefit, travelling expences paid.

Prima Donna Buffa, Sig^{a}. T——— B———, asks 1,000*l.* sterling, free benefit, travelling expenses paid.

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Prima Donna Buffa, Sig^a. L——— F———, of this lady I will send you particulars the earliest opportunity, and will let you know whether she will accept your offer of 700*l.* sterling, and 50*l.* for travelling expenses.

Primo Tenore Serio e Buffo, Sig. B.——— C———, and Prima Donna Buffa e Seria, Sig^a. C——— B———, his wife, ask together 2,500 guineas, with the privilege to sing at concerts, a dressing-room, *fourteen covers*, the convenience of a coach to the theatre, and an advance of 250 guineas.

Primo Musico Sig. Gio. B—— V——. He asks 2,500*l.* sterling, the privilege to sing at concerts, a free benefit, and travelling expenses.

You will, no doubt, expect me to give you an early account of the demands of all those professors of music, who desire to come to London; I therefore think it a duty to communicate to you all the particulars I could collect, reserving farther accounts for my next, as I have not yet received answers from any of them. I must give you to understand that the terms of all of them are for a whole season, to begin from the time that they are called upon to set out for London, and to terminate at the period which shall be settled upon in their agreement.

I have the honour to be,
&c. &c.
V. B.———

(Literal translation.)

Mademoiselle F——— to Mr. Waters.

SIR, *Milan, 12th November.*

I received a letter of yours, to form with you a theatrical engagement for next year: I should not be against accepting it, if we could agree upon the conditions I propose, and my demands are as follow:—

1. I intend, to be employed in your theatre, as *first comic absolute singer*, to sing only in comic and semi-serious operas.

2. The first opera I am to appear in, to be of my own choice, and the singers who are to perform in it, to be to my satisfaction.

3. You will give me for my salary for the said season, *two thousand guineas in gold*, to be paid in equal payments monthly from the day of my arrival in London, until the end of the said season.

4. A free benefit night, free of all expenses, and ensured to amount to five hundred guineas, with liberty to give a new opera.

5. An advance of two hundred guineas, to be paid here in Milan, the moment the engagement is signed.

6. That the management of the Royal Theatre are to furnish me in all the operas wherein I am to perform, the suitable greater or lesser dresses to my satisfaction.

7. That I may be allowed the liberty to have any private concert, it being always understood after my first appearance.

8. The accommodation of a carriage to take me to and from the theatre at all times.

If Mr. Waters, the Manager, finds my proposals convenient, he may send me the engagement here in Milan; but I beg of him, which ever way he decides, to answer me by the return of post, for my guidance, for the other proposals I have from other towns.

Believe me, with the most perfect esteem,
Your most humble Servant,
(Signed) F. F——.

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(Literal translation.)

Madame C——— to Mr. Waters.

Naples.

Your letter of the 13th July last has come to my hands only this morning, and I hasten to answer it. I have two things to observe, first, as to the terms of the engagement; and next, the time given me before I commence it. I regret much to be unable to acquiesce in either of them. I know that every first singer, such as Catalani, Grassini, &c. has had no less than 2,500*l.* and assuredly I will not take less nor will I ask more. As to the time, it is impossible that I should be permitted to quit my engagement here before the end of March; I cannot conceive how you could believe it possible for me to be with you so early as you mention, well knowing that every Prima Donna is engaged by the year. If my proposals should meet your views, I might, perhaps, be able to reach London by the beginning of March, by procuring a month to be struck off from my engagement here. It remains with you to decide; I merely entreat an early answer for my government. I have many engagements under consideration, on which I shall not decide before the end of December; and I hope by that time you will preclude the necessity of my making any other engagement.

With the greatest esteem, &c.

I C.

Milan.

Signora C——— P——— offers to serve for two seasons certain at the Opera House, in London, under the following contract; in serious opera to be Soprano, or principal Buffa in comic opera: her expenses to be paid from Italy to London, and apartments to be provided for her free of expense in that city: to have a salary of two thousand five hundred pounds per season, with a clear benefit during the season; a sum of money to be paid her, previous to her quitting this country in advance, to pay her expenses to England: to have the naming of the opera in which she is to make her first appearance. The dresses for the stage to be found her.

The public has long been in the practice of condemning the enormous sums demanded by artists of this description, for the reward of their labours. What will that public be disposed to think of pretensions such as these—of fourteen covers and three courses!!! We are by no means prone to under-rate the time and labour and talent which must be presumed in a pre-eminent dancer or singer. We always recollect that the payment is for the studious, unrelaxing employment of a life. But even under this view of the acquisitions of art, we highly applaud Mr. Waters' publication of these monstrous demands, and we trust they will open the eyes of the nation, and tend to the abridgment of such exorbitant impositions—impositions to which, we may say, no other country can or does submit.

Mr. Waters concludes his temperate and manly appeal with the following paragraph:—

"I have now stated, without reserve the circumstances on which the pub-

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lic are to judge. The documents prove that the engagements announced in the opera circular were made, and that when, in a few instances, they were met by difficulties beyond my power to obviate, I immediately applied the remedy in my power. The noble committee have closed their meetings with an implied intention of watching over the manager's proceedings. To the principle I will make no objection, though much might be made to the mode. I am not in love with management; no man, who will do his duty in it to the public, can avoid finding it at least a laborious office. I have not sought it, for it has fallen on me from the necessity of superintending my property; and, to those who may conceive it a lucrative office, I would observe that the King's Theatre has been for a considerable time publicly for sale, and that if the reasonable price deter purchasers, I am ready to let it as it stands for any term of years. But I am so far from any humiliating jealousy of the suggestions which I might receive from the knowledge and good taste of the subscribers, that a year since, the moment I was in any degree free in the conduct of the house, I made a proposal to twelve noble Lords to form themselves into a committee for the general arrangement of the performances; not to be involved in what may be termed the drudgery of management, but to be consulted in the choice of operas, of leading performers, and the general subjects of taste. This did not seem necessary to the noble lords, and, among the rest, to the noble chairman of the meetings at the Thatched-House, to whom I wrote, and who declined the proposal. But the mode in which the present committee are to exert their vigilance lies palpably at the hazard of strong objection. Any man at the head of a great theatrical establishment can tell those noble lords, that, to persons unacquainted with their individual honour, the permanence of their committee will be looked on as an encouragement to whatever insubordination there may be within the house, or whatever malignity without; that the committee will be relied on, however vainly, for embodying and giving a stamp and value to the whole refuse of crude and scattered calumnies; and that they may form the strongest impediment to the completeness of the Opera company, by thus unintentionally encouraging foreigners to make demands, with which it would be impossible to comply. And, after all this, the committee is to pronounce upon the company before it has been tried; and in November decide, by a sort of prophetic condemnation, on the season that begins in January.

I dislike referring to my own exertions, but the bills of the performances will shew the numerical superiority of the operas and ballets since the theatre has been under its present superintendence; on their merit, the opinion of the public has been acknowledged in the most unequivocal manner; and at this moment the receipts exceed by five thousand pounds those up to the same period of the last season, which was considered unusually popular."

Thus far Mr. Waters had met his noble adversaries, and they seem to have parted on terms, if not of actual hostility, (for much of the fervour and animation of the assailants had evaporated,) in a state of vigilant expectation. But a new champion appeared in the field, in the person of a writer under the signature of Vindex, who, indeed, seems deeply versed in the various pecuniary complications which had whilome disturbed and disgraced, though not absolutely destroyed the establishment. The book we mention was scarcely in circulation, before it was withdrawn from the shops—on the ground,

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we presume, of its contents being considered libellous, as perhaps our readers may conceive a book to be, which commences with the relation of one man having suborned another to set fire to the Opera House, and subsequently to have poisoned him, in order to get rid of all fear of discovery.

The pamphlet is written with sufficient marks of acrimony, yet with so obvious a knowledge of circumstances as to render the matter curious and important. It describes in terrific terms the effects of pecuniary accommodations, law-suits, and profligate expenditure of all sorts while the management was in other hands, and ascribes them as the second causes of embarrassments, of which the first seems to have been, according to the statements given, a total want of funds at the commencement. Such accounts may necessarily involve a great deal both of what is false as well as what is true, and they are, if not the mere offspring of hatred, at least sufficiently tainted with animosity to render them dubious in their whole extent; and as they bear little upon the present controversy (which we take to be whether the opera is supported with the character the subscribers and the public have a right to demand) we forbear to insert any extracts from them. There are some comparative statements which are, however, immediately in point, and we shall copy largely from them, because they display a direct account of the style in which the house was formerly maintained by the managers and formerly supported by the public, and in the main we have little doubt of the accuracy of the facts. They also supply a calculation with respect to the present receipts.

"The Opera was at this interval (about 1794) not only carried on with liberality, but spirit. In the same year we find engaged—

Banti, £1400 and one or two benefits.
Morichelli, 1400 do.

The performers during this period were:

Viganoni	£1000	and benefit	Viotti (leader)	£300	
Roselli	800	do.	Salomon (do.)	300	
Morelli	800	do.	Frederici at the harpsichord - - -	330	
Rovedino	600	do.	Daponte (poet)	250	
Bianchi (composer)	600		Dragonnetti (dble. bass)	250	and benefit
Cramer (leader)	300				

Negri Bigi, and some others.—We forget their salaries.

DANCERS.

Messds. Hilligsberg	£1000	& benefit	Messds. Laborie	£800	
Millard	1000	do.	Del Caro	600	
Rose Didelot	1000	do.	Parisot	600	and benefit

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Messrs. Didelot	- -	£1000	* Messrs. D'Egville (ballet master)		£600
Laborie	-	800	Marinari	(scene painter)	300
Gentili -	-	500	Sutini	(tailor)	200 or 250
* Dauberval	(ballet master)	600	Cabanal	(mechanist)	150
* Noverre	(do.)	600	Jewell	(treasurer)	300

The band was 50£ per night we believe, the lighting was done by Mr. G—p at 25 Guineas per night and the ends retained, until Madame Banti fancied them as an appropriate perquisite for a Prima Donna; the mercer's and draper's bills were considerable, no sending at that time to Monmouth St. to purchase a cast-off lady's court dress to equip cap-a-pie Signor Tramezzani.

We remember Don Juan or Don Giovanni as a ballet most splendidly brought out at £1000, and damned the first night; the expense of ballets at that time was from that to £600 and GOOD ONES were produced.

In that Don Juan, an appropriate repast was had from the Orange Coffee-house. Mr. B—y, still of the Guards, had 20 or 25 guineas per night for the stage band with real instruments, and there was not the ghost of a bottle of wine. Fowls in wax, or jellies of dyed wool, were not placed before an hungry performer to make him mimic the gourmand, a practice, we believe, not yet introduced at the minor theatres. The subscribers were not excluded from the stage for fear they should see its nakedness and deception, or hear complaints, neither was the manager at those times ashamed to furnish the list and salaries of his performers, or to publish the list of box occupiers and subscribers, with the plan, which was a perquisite to the master of the regulations, old Mr. Wm. Lee. The door-keepers had the perquisites of the great coats, and with the box-keepers 2s. or 2s. 6d. per night. The poet or prompter had also the perquisite of the Opera books, estimated at 500*l.* per annum. The soldiers (supernumeraries) were twice the number employed, and with the dressers, scene shifters, &c. when the subscription was 157*l.* 10s. and 189*l.* had twice the pay as when it became 300*l.*

We remember the old style of Semiramide, Alceste La Cosa Rara, of Iphigiuia in Aulide, Paul et Virginie, La Vittoria, La Bergere des Alpes, and even the Scots ballets by Didelot.

As we have stated in 1794, the programme presented to the trustees amounted to 12 or 13,000*l.* including the salaries of Banti and Morichelli, 1,400*l.* each, the subscription was then 157*l.* 10s. on a less number of avowed subscription boxes by eleven, exclusive of the Roman letter and centre pit, *doubtful boxes.* In 1817 and 1818, we find a report, that on account of the unprecedented strength, talent, and expense of the company, 300*l.* per box is an incommensurate subscription. We have heard managers adduce the increased price of provisions, rent, &c. and we know that poor performers are as feelingly sensible of that as managers. If in 1794, a programme of 12,000*l.* with such talent, could be given for a subsciption of 150 guineas, when we believe there is about one-fourth more subscription boxes, independent of boxes that have been made and sold in the interval, what we should presume it to be, we will put aside; what we are surprised to find it, we will state, 7500*l.* We had from collective reports given it 8000*l.* but this from the manager's admission, and we believe he said 7000*l.* only.

The other 10,000*l.* at that time, covered band, figurants, chorus, &c. On

* This is certainly erroneous.

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enquiry it is found, that the *iron fisted gripe of* economy, or rather rude oppression, has reduced all of this description to the average of one-half, the box-keepers one-half, and the great coat money, we have seen it stated as now made a house perquisite. The lighting in 1794, as we have stated, was 26*l.* 5s. per night, * * * * * * * * * * * * *
We think about 1798 or 1799, this devouring contract was suspended. A person was sent to the oil merchant and different wax chandlers, to buy candles by the dozen, and it was effected in a more generous manner at 12*l.* per night, or 720*l.* per season, instead of 1575*l.* In Mr. Goold's statement, he makes it 1805 and 1806, 1230*l.* at 14*l.* per night, it would then have been 840*l.* little more than two-thirds of 1230*l.* as he stated for 60 nights, and we knew it never exceeded 15*l.* per night. Now the economical gas is introduced, we doubt if it can exceed 10*l.* and that this expenditure, which in 1794 (the year of 150 guineas, subscription, was 1575*l.* In the year 1810, of 300*l.* subscription, or as we are told, in some cases, 320 guineas subscription, we calculate does not exceed 600*l.* per annum. The stage soldiers (supernumerary) we believe from 1s. 9d. are reduced to 1s. per night; the economy of wardrobe, dresses, scenery, &c. are all upon the same plan of reduction; under these circumstances we give a liberal calculation, at allowing these expenses, which in 1794 was 10 or 12,000*l.* now to be covered at 7,500*l.* as we have stated in the prospectus amounts together to 15,000*l.* in this *cold iron age of economy*, when the poor performers' and dependants' condition seems reduced almost below what it would have been with the surplus of wine and crumbs only, that fell from the sumptuous table in the spirited days of the fascinating Banti."

All these minor reductions (supposing them to be true) appear to us to make no part of the case against the manager. Whether the profits of the opera books, the supernumeraries, the great coats, or the jellies, fall into his pockets or into those of underlings, is of no importance to the public. It is a mere matter of compact between him and his servants. If the stage be ill served, or the performers ill dressed, it becomes the public to express their disapprobation at the time and at once, but we must contend on the part of the manager (with whom let it be understood we have neither directly or indirectly, connection, acquaintance, or intercourse) that with the details of his gains the public have nothing to do any more than with his losses. They ought simply to have regard to the excellence and propriety of the performances. The cost is no otherwise a consideration with the audience than as it concerns them to understand, by comparison with the other great theatres of Europe, that the price at which they are entertained does not exceed the fair and established ratio such amusements bear towards each other, according to the habits and expenses of the several nations; and this necessity is imposed upon them merely by the circumstances which forbid competition.

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We proceed with our extracts:—

"Against this total expenditure, 15,000*l.* we calculate the receipt as under:

Sub. Boxes.		*Prop. Boxes.*		
23	Pit Circle	20	are 43, at £280 each	£12,040
25	1st do.	18	are 86, at £300 each	25,800
28	2d do.	15		
22	3d do.	21	are 43, at £210 each	9,030
98		74		£46,870

We have taken these upon the average, under the price made by the Opera House, or by the dealers between the Opera House and the Public; we understand they have been all let by the Manager's account, and that the receipts exceed the former season by £5000.

Four circles of boxes, producing - - - £46,870

Six or eight boxes upon the gallery circle used to produce, including Mr. H—y's lattice box, at least - - - - £1,200

We never knew the door money strained under £10,000 or £12,000. Mr. Goold, in Catalani's time, admits it to have been £17,030, when upwards of 500 tickets were in circulation at all the booksellers, defeating the door receipts, at 10s. 6d. per night. Presuming the whole sold averaged 50 nights out of the 60, the defeat to the door receipts amounts to £13,125 per annum. Those who have observed how they are distributed about the town, as a bonus to the book-selling and music trade, and have experienced the difficulty so general of obtaining them after four in the afternoon on an opera night, will concur in the correctness of this estimate in the defeat of the receipts. As those 500 are now reduced to 200, or under, we cannot suppose the annual door receipts augmented less than one half, or £6562. 10s. This, added to £10,000, the lowest known receipt, is £16,562; but we will lower that to £16,000 0 which, we are confident, is much under average from the year of 300 tickets, expiring 1812, to the present year.

From the out-standing tickets, which we have equally a right to bring into calculation as the private boxes. We will suppose 150 only, and suppose let 50 out of 60 nights, at 8s. 6d. - 3,187 5

Presumed rent upon five benefits - - - 500 0

Two masquerades. We have known a guinea masquerade clear 1500*l.* We will put the two at the profits of one - 1,500 0

Coffee-room presumed to let for - - 500 0

Profit of Opera books, formerly the Poet's perqnisite - 500 0

Great coat money, said to be now assumed by the house; formerly the door-keeper's perquisite, £300

Brought down - - - - 48,070 0

Drawn from the public pocket for the Opera - £70,257 5

If the stage expenses can be proved beyond 15,000*l.* here are ample receipts to keep a proportionate distance to our first assumption, on which we conceived it but fair to parade the whole receipt drawn from the public purse against the real dramatic expenditure."

Thus far we have heard the manager and his opponents. We may now enter into the case upon its own merits.

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We look then upon the opera as a business-concern, which though it derives its support from the public, and is amenable to the public, is under no other engagement with its patron than appertains to any other trader or body of traders. The precedents which have to a certain degree established the usage of meetings of proprietors and subscribers to decide *en masse* upon facts affecting the interests of an individual so entirely as to form an inquest that shall determine his ruin or prosperity by acclamation, is in our estimation, if not an illegal at least a most arbitrary method of procedure. It seems altogether out of the pale of the rights of individuals to meet and assume the power to examine the accounts of the manager, to question his servants, and acquaint themselves with his losses or his gains. The ruinous consequences attendant on the exercise of such an assumed privilege, and above all, the authority thus set up, are of a kind to revolt the feelings of Englishmen. Resolutions voted by parties thus constituting themselves into an inquisition, partake, as we esteem it, of the nature of a combination against the proprietor. Nothing can be more hostile to his property, nothing more injurious to his feelings, nothing more inconsistent with the general tenor of British ideas of justice than such a course. But while we lay this down as a principle, we cannot but allow that Mr. Waters has admitted and even invited this jurisdiction by a former address, and he has been now summoned by the judge, before whom he himself on a previous occasion, requested to plead. We therefore deny the right set up rather as a general principle than in the particular instance. It ought not, however, to be permitted to stand as a precedent uncontroverted.

Having said thus much, the question narrows itself into two points—first, has the theatre been so conducted as to entitle it to a fair station of equality with the former years of management taken on an average, or has it declined? and secondly, if it has declined, are there any circumstances of extenuation on the part of the manager?

In examining the first postulate, we go back to the season preceding, and we find in the records of the courts (where indeed it is lamentable to perceive so much relating to this matter) upon a trial between Mr. Waters and Mr. Ayrton, his late assistant, much evidence that relates to the then state of the management. Mr. Ayrton, it seems, was engaged by Mr. Waters to accompany

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him abroad for the purpose of making engagements, and afterwards to aid him in the direction of the music, which task he performed with ability. It was given in evidence that no season, except the first of MADAME CATALANI, had been so successful. In the proceedings of this period then, we have at once a standard of the talent necessary to be employed and of the public approbation.

In 1817 the following were the singers actually engaged:—

CAMPORESE, FODOR, PASTA, HUGHES, and MORI—Female.

CREVELLI, NALDI, AMBROGETTI, ANGRISANI, BEGREZ, ADRIANO—Male.

MR. BRAHAM's name was originally announced, but he did not appear. In point of fact CREVELLI and AMBROGETTI, CAMPORESE and FODOR, were the singers of attraction. The strength of the company, however, was augmented to a number that admitted of the performance of operas which could not have been brought forward before. The operas played during the season were—

Penelope
Griselda
Nozze di Figaro
La Molinara
Il Don Giovanni
L'Agnese
Cosi fan tutte
La Clemenza di Tito.

But upon the trial it was clearly proved that the production of *Il Don Giovanni* was the circumstance that bestowed the great splendor, and rendered the season so productive. This admission, supported by unquestionable evidence, reduces the question to very narrow limits. Such in this respect was the season of 1817, the most attractive except the first year of CATALANI's appearance.

Let us next bring into view the engagements of the succeeding year when it was resolved that "the opera establishment was unworthy the patronage it has received."

The female performers were in 1818—FODOR, CORRI, MORI, HUGHES, and LEONI.

The male—CREVELLI, AMBROGETTI, NALDI, ANGRISANI, and BEGREZ.

In the course of the season GARCIA, a tenor, was added to the list.

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The operas brought out were—

Griselda
Nozze di Figaro
La Molinara
Il Don Giovanni
Il Barbiere di Siviglia
La Clemenza di Tito
Elizabetta
Il Matrimonio Segreto.

Here then with the exception of the exchange of CORRI for CAMPORESE we have identically the same performers. In the male list we have identically the same names with the addition of GARCIA, a singer allowed to be of great reputation. Among the operas there is the standard favorite, with the novelties of the *Barbiere di Siviglia*, and the *Elizabetta* of *Rossini*, the composer who at present attracts the most extended share of the public regard abroad. The question of pre-eminence in the vocal lists resolves itself into the comparative difference between CAMPORESE and CORRI, with the make-weight of GARCIA, thrown into the scale of the latter. With respect to the production of operas we have the important circumstance of the lustre of *Don Giovanni* continuing to shed its influence over the second reason, when as MR. KELLY very pertinently observed in his evidence, speaking of the opera, "such has been the taste for these two years that had we WINTER, ROSSINI, and all the composers on the continent they would have been useless. We have always had to comply with the prevailing taste of the day."

The loss of CAMPORESE* was certainly to be regretted. She was,

* MADAME CAMPORESE is the wife of SIGNOR GIUSTINIANI, a gentleman of family and respectability. She was principal chamber singer at the Court of Bonaparte, and never appeared as an actress till she made her debut at the Haymarket in CIMAROSA'S PENELOPE. She was at first extremely embarrassed, but every successive performance dispelled a part of her fears, and in her next character, the *Contessa* in the NOZZE DI FIGARO, she had so entirely conquered them that her reputation as an actress was completely established, her deficiency from the first having been only in the usages and manners of the theatre. As a singer, she possessed a fine toned voice, and cultivated a pure, chaste, and expressive style. In *Agnese*, and *Donna Anna* in IL DON GIOVANNI more especially, she gave proofs of most consummate talents. The important difference in the engagements of the two seasons certainly lay between this lady and MISS CORRI. The latter, the daughter of MR. CORRI, of Edinburgh, was brought early to London where she was taught by MR. BRAHAM, and she has subsequently made a long tour in company with MADAME

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perhaps, the most genuine Italian singer the opera has known for some time, and admitting all that can be said in favor of the natives of other countries, they must (as a general rule) always fail in the pronunciation of the Italian tongue, and what is more important, in conveying the genuine Italian expressions of sentiments, emotions, and passions.

In the two leading points of the selection of operas and the engagements of vocal performers, it should, however, seem that the last season is very much upon a par with the eminently fortunate one which preceded.

We shall next come to the arrangement of the orchestra, and in order to show clearly the state of the band, we subjoin lists furnished to us *at the time*, and without any view to the present article, by the leader himself.

List of the Band at the King's Theatre.

Leader—Mr. Weichsell

1817.	1818.
VIOLINS.	VIOLINS.
Messrs. Griesbach	Messrs. Griesbach
Condell	Condell
Simonett	Simonett
Ireland	Ireland
Gledhill	Gledhill
Calkin	Littoff
Littoff	Brown
Gattie	Cardini
Mori.	Earle, (not engaged).
SECONDS.	SECONDS.
Messrs. Reeve	Messrs. Reeve
Collard	Collard
Cobham	Chabran

CATALANI, during which she must have heard most of the principal singers in Europe. Her intonation is perfectly correct, and the quality of her voice beautiful. The upper notes had not attained the maturity and perfection which time and practice will, without doubt, bestow upon them. Between these performers, however, was the depression (as far as regards engagements) and we think MR. WATERS has fairly explained away much of the blame which rested on himself. Still, however, there was a manifest depreciation, which if he failed to remedy, remains upon his management as an error; SIG. GARCIA was as we have said, an item to the side of the proprietor. Whatever accession of talent he brought was a clear addition. GARCIA was a fine musician, but a singer somewhat worn out, and his voice was quite inadequate to *sustain*. To cover this defect he forced it, and before he had gone through one act it became harsh and disagreeable, and had lost all means of pleasing except through florid ornament. ROSSINI's music was for these reasons well adapted to his style.

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1817.	1818.
Messrs. Chabran	Messrs. Pilotti
Sanderson	Klose, jun.
Klose, jun.	Fletcher Wm.
Micks	Baker
Pilotti	Cooper
Walltcher.	Davis.
TENORS.	TENORS.
Messrs. R. Ashly	Messrs. Mountain
Ware	Ware
Lefler	Klose, sen.
Klose.	Kearns.
VIOLONCELLOS.	VIOLONCELLOS.
Messrs. Lindley	Messrs. Lindley
C. Ashly	Crouch
Crouch	Brooks
Brooks.	Piel.
DOUBLE BASSES.	DOUBLE BASSES.
Messrs. Anfossi	Messrs. Dragonetti
Boyce	Anfossi
Taylor	Taylor
Iouve	Iouve
Fletcher.	Fletcher.
OBOES.	OBOES.
Messrs. Griesbach	Messrs. Griesbach
Sharp.	Cornish.
CLARIONETS.	CLARIONETS.
Messrs. Wilman	Messrs. Wilman
Mahon.	Mahon.
HORNS.	HORNS.
Messrs. Petrides.	Messrs. Petrides.
BASSOONS.	BASSOONS.
Messrs. Holmes	Messrs. Holmes
Tully.	Tully.
TRUMPETS.	TRUMPETS.
Messrs. Hyde	Messrs. Schmidt
Schmidt.	Libe.
	FLUTES.
	Messrs. Ireland
	Brandy.
TROMBONE.	TROMBONE.
Mr. Mariotti.	Mr. Mariotti.
DRUMS.	DRUMS.
Mr. Jenkinson.	Mr. Platts.

The differences here are so slight, that it is next to impossible any considerable variation in the support given by the band to the music should have existed, except it is to be found in the supreme conductor of the whole; and here truth obliges us to state, that the

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same neatness and precision that was observable in the former season was certainly wanting. We attribute this in a measure to the facility of Mr. Weischell's disposition, but more to the absence of Mr. Ayrton. That gentleman's direction had both from novelty and ability imparted much vigour to the management of the preceding season; nevertheless the comparative merits of the Opera musical establishment, *under all the adjunct circumstances* we have brought together, could not be so lowered by the removal of Mr. A. (and his removal appears to us confessedly to be a great error,) as to render the one the most fortunate season upon record, and the next, "*unworthy the patronage it had received.*" We have confined our attention to the department of the music. The ballet lies beyond our province. The first of our propositions is thus disposed of, and with it, perhaps, the necessity of further argument on these heads. It remains for us therefore to say a few words in the general.

The immense sums annually paid in support of the Opera, entitle the public not only to a fine establishment, but to the very finest in Europe. It is perfectly clear that a far better performance might be given for the sum, or that the price of admission might be greatly reduced, because the enormous expenditure entailed upon the concern by former pecuniary mismanagement, and by the present eternal litigations in the courts of law and equity, consume an uncommonly large proportion of the funds. Such a state of things is equally hard upon the proprietor and the public; he is fettered, and they are injured in several ways. He is amenable to obligations which he could not foresee, while either their amusements are curtailed, or they are made to pay for debts not contracted for their benefit, and for suits in which they are no parties. Competition is forbidden, and thus the question is reduced to the ruin of an individual, or to a continual contribution from the public. This is the grand outline; the minor causes of vexation are endless. We shall conclude our article by a few facts, in support of the opinions we have advanced.

In 1817, *the French great opera or the academy of music*, as it is called, entertained ten male and eight female singers, with fifty chorus singers, eleven principal male and fifteen female dancers, with fifty-eight figurants. The orchestra was composed of twenty-four violins, ten violoncellos, and forty other different instruments,

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making with their chefs du chant, maitre de ballet, mechanists, &c. about two hundred and fifty persons.

Premiers, M. M. LAYS, DERVIVIS, NOURRIT, LAVIGNE.—MESDAMES ARNAUD, BRANCHA, ALBERT HIMM.

Remplacemens, M. M. BOUEL LEVASSEUR, ELOI.—MESDAMES GRANIER, PAULIN.

Doubles, M. M. ALEXANDRE, HENRARD, PREVOST.—MESDAMES GRASSARI, ALAN, PARADOL FETIS.

The Theatre Royal Italien, at Paris, under the direction of MADAME CATALANI, in the same year, maintained the following establishment:—

Directrice, MADAME CATALANI.

Directeur de la musique, M. PAER.

Artistes, GARCIA, PORTO, BAULLI, CHIODI, ANGRISANI, CUSOLI, RUBBI, LUPPI.

MESDAMES DICKONS, MORANDI, BARTOLOZZI, VESTRIS, GASIA, CHAMEL, LINTI.

Vingt six choristes.

The orchestra consisted of Grasset, chef, thirteen violins, four tenors, four violoncellos, five double basses, two of each of the wind instruments, making together thirty-eight instrumental performers.

Of the strength of this company, there are public means of forming a tolerable judgment. MADAME CATALANI stands alone. Her powers * are known and acknowledged, but her powers were *not to be*

* Our readers, perhaps, may be amused with the opinion of the Roman critics upon this celebrated lady, and we are not a little proud of finding that they so nearly resemble our own, which we have given in our detailed memoir at page 181. We pledge ourselves that we did not see the number of the Allgemeine Musikalische Zeitung, from which the following extract is given till our sheet was printed. Rome, 1817.

"On the 20th April, Madame Catalani gave her third and last concert here. By the very few who were present at the second, she was given to understand, that the third would be almost unattended, if the admission were not reduced. She took the hint, and the theatre Argentina was tolerably filled. I need not particularize what she sang, as it was the same as in Italy, France, and Germany—neither how she sang, as that has been already described in your papers, as well as it can be in words. I have, therefore, only to say, how she was received. The Roman public shewed, that seldom in these latter times as it has had opportunities of hearing the very superior, it has not lost the love of it, nor the discriminating spirit. It was soon admitted, that Madame Catalani was a bewitching singer in her manner and class; but if she think, and her admirers proclaim she is so generally, or that her manner or class is preferable to any other, they are much mistaken. A voice in compass

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purchased during the term of her engagement at the Theatre Italien. Mrs. Dickons is at this moment in our own metropolis, and without any disparagement of her talents, would certainly not have satisfied the opera resolutionists. Madame Vestris is also in the recent remembrance of the frequenters of the King's Theatre. Garcia and Angrisani have been heard only last season, and without making any very durable impression. For the rest we may quote the remarks of the Allgemeine Musikalische Zeitung. "Barilli is a comedian full of merit, to whom nothing is wanting but a stronger organ to be a singer of equal estimation." Speaking of Porto, the critic says "his voice is powerful, but it is rough and inflexible; nevertheless Porto must be accounted as a singer and comedian, a very valuable member of the theatre, although the title of a true artist must be denied him." Of Morandi and Goria he gives no very favourable account. It should seem then that the Italian Opera, at Paris, is able to stand no sort of comparison with that of London. Madame Catalani has seceded from the management under a heavy pecuniary loss, as it is understood.

Such are the two great establishments of Paris. We are now to compare, as far as we are able, the different cost to the public. It appears probable from the documents we have before given, that an annual sum of near seventy thousand pounds is contributed to the support of the King's Theatre. The French Great Opera is a

rather confined yet wonderfully sweet, but that in expression, accommodation, and ornament, it stands unrivalled; uniting the greatest precision and sweetness, and in the application of both producing the most striking effect, was granted to her in the fullest extent, but with the same unanimity it was agreed, her attempt at the great was little, at feeling cold—her management of the noble and soul-full *exalted*, and in mechanism is without fault, but otherwise unsatisfactory and often false. Respecting the choice of composition, people are less nice here than in Germany—they wish to enjoy the singer, and allow her the choice how to shew herself to the greatest advantage. Madame Catalani gave by far the greatest satisfaction in her own variations on "Nel cor più non mi sento," and "Sul margine d'un rio," and such like; connoisseurs and non-connoisseurs were equally charmed, and, in truth, nothing superior can be heard. A friend who remembered Mr. Spohr, described Madame Catalani and Spohr very neatly in these words: Spohr is the greatest singer on the violin, Catalani the greatest instrumental performer with her voice. It is wise in Madame Catalani that she travels, and always travels; for much as her real superiority charms and delights, when heard again and again, it is of a description which becomes familiar; and although it may be always heard with pleasure, yet cannot continue to raise that enthusiasm which it at first created, and which she always expected and is accustomed to receive."

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government concern, and the receipts have never been equal to the expenditure. We do not know the actual amount either of the one or the other, but no such sum as that which the London Opera obtains can be received or expended. We find that the tax of one decime in a franc of all the receipts at all the theatres in Paris, which they pay as an oblation to the poor, amounted in 1816, (the highest year of seven) to no more than 452,635 francs, which makes the total and entire receipt of the eleven theatres of Paris, eight of which are open every night, Sundays not excepted, no more than about eighteen thousand eight hundred pounds. The difference between this and the sums paid by subscriptions and at the door of our houses, is not less extraordinary than important.

The facts we have enumerated are sufficient to prove that the expenses attendant on the payment of charges properly belonging to the capital necessary to be employed in the theatre, in the engagement of the finest possible company, and in the charges incident to the conduct of the house, ought not, by any mode of fair computation, to reach any thing like the amount of the annual receipts at the King's Theatre; nor do we mean to reduce the cost price to the Parisian estimate. The necessaries of life in this country, imposing a greater expenditure upon individuals, will enforce a considerable advance upon the several heads of disbursement, but even with this admission the sum is extravagantly too large. The inference in favour of the public is obvious; at the same time we can but repeat that the proprietor is rather an object of pity than of censure.—There is, it should seem, an abyss still open from the effects of former pecuniary mismanagement and from present legal litigation, which is neither to be fathomed nor filled. The proprietor may toil and the subscribers may assemble, but neither the labours of the one nor the resolutions of the other can reconcile contraries or make extremes meet. We are inclined to give the proprietor the fullest credit for intention and ability, not technical (for to knowledge of such a kind he disclaims all pretensions), but for general business-talent. Taking, however, the fairest view of the complex combination of conflicting rights, in which lies the solution of the main difficulty independently of the details respecting foreign engagements, it is to be feared that it may not be very easy for any personal exertions on his part to bring the arrangements of the opera to such a scale as will satisfy the equity of the case, in so far as the

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public is concerned. Perhaps it may be in the power of the proprietors of boxes, &c. to render the service required by a different direction of the controul they are desirous of exercising. It strikes us, as not impossible, that High Personages, (a sort of armed neutrality,) arbitrators on the part of the public, might succeed where even the decrees of a court have fallen short of the objects. The public have their claims as well as Mr. Taylor and Mr. Waters, and their claims, like those of the contending suitors, are bottomed upon the *quid pro quo*, upon the value they give and receive.

It is essential not only to the amusement of the subscribers and of the public at large, but to the interests of science in this country, that the opera establishment should be of the very first kind. The introduction of foreign music (for we may not now confine the term to Italian) and with it our knowledge of the advances made by other countries in composition, but more particularly in practice, both vocal and instrumental, rests upon the engagements of the King's Theatre. The Opera House is the grand reservoir where the waters of science are gathered together, and whence the thousand rills which nourish our English soil, are poured forth. It not only affords the example of its own particular excellence, but it excites that laudable emulation that sends our native artists to foreign academies for improvement, and that stimulates the managers of other musical entertainments to a competition beneficial to public taste and general knowledge For these reasons it is most important, that persons of judgment should pay a stern regard to the arrangements, and it is not less consequential, that the price of the entertainment should be so regulated, that the public purse is not vexatiously drained, but that the advantages may be as extensively enjoyed as is consistently possible. Such a surveillance is doubly necessary since competition is shut out. There cannot rest a doubt on the mind of any one that the real impediments reside in the disputes to which the concern is and has been exposed. Let the noble persons then, who have property in the house, and who entertain so just a view of the rights of the public, turn their attention for a moment to this the previous question, and it may not be perhaps less within their competency to compel a due respect to that public in the matter of law, than in the matter of management. Interposition with respect to the latter appears hopeless indeed, unless it can be accompanied with the redress of the grievances which have sprung, and are still freshly springing out of the never-dying roots of the former.

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A Selection of Irish Melodies, with Symphonies and Accompaniments, by Sir John Stevenson, *Mus. Doc. and characteristic Words by* Thomas Moore, *Esq.* Seventh Number. London. Power.

Few collections of songs have risen to more celebrity or enjoyed more extensive circulation than the volumes which have preceded the publication which stands at the head of this article. Three circumstances have contributed to bring them into notice—(1.) light and agreeable melodies, easy of execution, and almost certain in their effect—(2.) captivating poetry, and (3.) national self love. The idea of preserving the common ballads of a people was not entirely new, but in this instance it has been very happily executed with a view to give them fresh scope and popularity. Their ancient and more vulgar garb was changed to suit the growing intellectual habits of the classes to which they were now to ascend. They received also a sort of decorative habiliment in the accompaniments of Sir John Stevenson. Thus the original airs remained in the place of the naturally homely viand which furnishes the basis of a modern fricandeau. It gives perhaps the name to the dish, and all the real nourishment it contains, but the flavour and the poignancy which most relish upon the palate, are derived from the superadded ingredients. Plain wholesome food may be at the bottom, but it becomes *a la mode* or *a la braise*, in the process of cooking, and without the *sauce piquant* it would have probably continued to be thought fit for none but the coarser appetites of the multitude.

Mr. Moore is undoubtedly entitled to the rank and estimation of one of the classics in our language. He is indeed the Anacreon of his age; and if the grape does not prove as fatal to him as to his original, his poetry and his practice do not agree. But with this allowance of authority to his writings, we hold, that in the instance before us, he has somewhat stooped the chastity of a classical taste to the popularity of his work, or suffered it to melt away before the glowing heat of his imagination. The design of perpetuating the native airs of his country in their pristine purity would have been more perfectly completed, had he conveyed to posterity the original sentiments with which the music was associated and which either inspired or were inspired by it. In some instances this would have been impracticable; but it was due to the genius of

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Ireland to have pursued the principle as far as it could have been carried, and such notices as could have been added concerning the authors and the time of their production, should have been given. By such a method the genuine and original impress of the individual as well as the national feeling, would have been set upon the airs, and the generations to come would have been made acquainted with all that they could possibly have wished to learn concerning their construction.

As it is, Mr. Moore has undoubtedly sent forth to the world a publication comprising in itself much of the remains of national melody that is valuable. He has united this melody with "thoughts that breathe and words that burn," but the sentiments are of a different age, are in fact his own, and this objection bears with a good deal of strength upon the political character he has invested some of them withal. It is true his axioms are usually given in general terms, but they still have the unsavoury odour of politics about them, and Mr. Moore will be obnoxious to the charge that he

"To party gave up what was meant for mankind,"

so long as his opinions are neither those of all Ireland, nor even of the majority of his warm-hearted countrymen. We could neither open nor close the volume before us without this reflection, for the first and last airs are both tainted by words that force it upon us.

These observations will, however, apply, and may be taken to the account of the entire work, for the seventh number is, we think, upon the whole, the best which has appeared. In our review of the new publication of national airs which Mr. Moore has so successfully begun, we imagined a subdued fire in his manner, and that his thoughts were suggested from past rather than by present or anticipated joys. There is in this number an instance which so completely yet so beautifully confirms our supposition, that we are tempted to quote the entire song as containing the sweetest verses we remember from the poet's hand, with the exception only of "*Lines written at sea.*"

In the morning of life, when its cares are unknown,
And its pleasures in all their new lustre begin,
When we live in a bright beaming world of our own,
And the light that surrounds us is all from within;
Oh 'tis not, believe me, in that happy time
We can love, as in hours of less transport we may;
Of our smiles, of our hopes 'tis the gay sunny prime,
But affection is warmest when these fade away.

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When we see the first charm of our youth pass us by,
Like a leaf on the stream, that will never return;
When our cup which had sparkled with pleasure so high,
Now tastes of the other, the dark flowing urn;
Then, then is the moment affection can sway
With a depth and a tenderness joy never knew;
Love nurs'd among pleasures, is faithless as they,
But the love born of sorrow, like sorrow is true!

In climes full of sunshine, tho' splendid their dyes,
Yet faint is the odour the flow'rs shed about,
'Tis the clouds and the mists of our own weeping skies,
That call their full spirit of fragancy out.
So the wild glow of passion may kindle from mirth,
But 'tis only in grief true affection appears;
To the magic of smiles it may first owe its birth,
But the soul of its sweetness is drawn out by tears.

There is a depth and concentration of feeling in these stanzas, that will have way. Nor is the number wanting in lines of "the brightest hue." "*If thou'lt be mine*" has all the freshness and the fragrance of the breath of love and youth, while "*To ladies eyes a round boys*" is among the most inspiring, most piquant, most gallant songs for the table (before the ladies have left it,) that we can call to mind. Capt. Morris's "*My spirits are mounting*," and "*The tear that bedews sensibility's shrine*," certainly exceed it in the high and rick tone of their sentiment. But they are both compounds of mirth and melancholy. "*To ladies eyes*" is unmixed, is sparkling, brilliant, and joyous as the theme itself, and has too the very cast of exquisite archness, that could alone inspire the second stanza.

Thus we think the poetry superior as a whole as well as in parts to any preceding volume, while the airs are certainly not below the former standard. Sir J. Stevenson has scarcely at all disturbed their native simplicity and expression, and our most insurmountable objection rests against the repetition of them in duetts and glees. We should have preferred to have seen more from that store in reserve which the preface promises in continuation. Their natural beauty is certainly not exalted by the addition of parts. They have an intrinsic character which appears to us to be always either weakened or lost in the complication. By the way one of the strongest peculiarities will be found in the uniformity of the closes. Though Mr. Moore at the outset spoke of the "minor third and the flat seventh which intrude into the liveliest strains,

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throws its shade as it passes, and makes even mirth interesting," we have not been yet able to discover the features, that undoubtedly give the whole collection the genuine likeness of one people, except in the strong resemblance which the closes all bear to each other. The receipt to make such music probably is to be found in feeling and association, (for science has little to do in it) though we have been told that Scotch tunes are to be composed by avoiding the white keys of the pianoforte as much as possible, and such a method does actually infuse a considerable similitude into melodies so constructed, with a regard to the way in which Scots airs are commonly divided in point of time and accentuation. The Irish melodies have, however, their own distinctions, and it is sufficient for us to say, that those excellencies which have secured them a favourable reception from the public hitherto, will not, we think, be found wanting to the seventh number, if intrinsic merit be considered.

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TO THE EDITOR.

Sir,

THE objection raised by your correspondent, Mr. Taylor, p. 141, that "if the minor sixth and seventh are to be used in ascending as well descending, in the minor mode, it will necessarily preclude the possibility of forming a perfect cadence," is so far from being, as he conceives it, decisive and conclusive, that it will be found, on examination, to have no weight whatever in the question. Does Mr. T. need to be informed, that, taking the system just as it is now understood, there are some notes, on which a perfect cadence cannot be formed, without departing from the key? If he does, he has something yet to learn, before he communicates his intended observations with which he has promised to furnish you. Brossard, in his Dictionnaire de Musique, 3d Edit. Amst. asserts, p. 66, as an acknowledged fact, that "no perfect cadence can be made on the mediant, (the third note above the final or key note) of the major modes without going out of the key, and that there are many persons, who say the same thing as to the mediant of the minor modes." He mentions this as a really existing fact, but he does not state it as any objection to the idea of a key.

Whether I am or not "thoroughly acquainted with the nature of harmony," is a question, the discussion of which I shall postpone, till I am called upon to commence it by one more conversant, than your correspondent, in enquiries of that sort. It is plain that my adversary knows little of the rules of logic, or that mode of investigation by which alone truth can be with certainty established, and which, as being such, has been universally adopted and pursued by the ablest, best educated, and most enlightened men of all times, periods, and countries. Nor does he seem in the least degree aware, that, for the purpose of judging correctly, it is absolutely requisite to lay aside former ideas and prejudices, and to examine step by step the propositions and conclusions on which any proposed emendation, or variation, most evidently depends.

It is acknowledged, and has been repeatedly asserted, that "there are in fact no more than two chords in music, the common chord and the chord of the seventh" and that "from these two all the rest

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spring." The truth of these assertions is unquestionable; and it is further certain and evident, that in point of relation, connexion, and proportion, (and *harmony*, in its correct and original sense, means nothing but proportion of parts to each other) it is exactly the same thing, whether one note be above or below another. For instance, a third below the key is still a third distant from the key, as well as the third above it. And, as that is the case, what I have said as to the Overture in Samson is correct.

My opponent has said, "it is evident no arrangement of figures can ever form a chord of the seventh of the notes G D A E." Now I ask, as those notes are related to the key note in the prescribed proportions, of which that chord consists, on what reason or ground he founds that assertion? If, as is apparently the case, it is on his present idea what the chord of the seventh is, I reply, this is no answer; because I mean to object, as I have done to that of computation, which is confined solely to reckoning forwards. And that proposition, which has itself been questioned, and consequently requires the assistance of evidence to support itself, can never be produced as the means of substantiating or sustaining another.

It cannot be a correct assertion, that the accidentals G♯F and B♭, cause no change of the key. Every introduction of an accidental sharp, as being a deviation from the rule of the original key, is unquestionably a departure from the original key, and a migration into another. This is so evident to common sense and reason, that it needs no proof, but, should it be disputed on the present occasion, I am able to produce adequate authorities, which I only now withhold, as thinking them as yet unnecessary.

Corelli's 8th Sonata of his Opera 4 cannot be in the key of D minor, as Mr. T. asserts it is, because the note B in the composition is natural, whereas in that key it is required to be flat. The key of A is universally acknowledged as the natural minor key, and consequently as the model for all the rest of the minor keys. Sharps proceed by 5ths, and flats by 4ths. Therefore, in the major keys, G is the first key, which has a sharp, but it has only one, & that is F. In like manner as to flats in the minor keys, D in the first, which has a flat, but it has only one, and that is B, thus—

D——E—F——G— A—B♭——C——D

and I again assert, as I before said, that it is in A minor, because it has neither flats nor sharps, the movement ends with the key note A,

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and the key of A is the natural minor key, and consequently can have neither flats nor sharps.

What I have here said I conceive to be sufficient for the present purpose. But if my adversary is not yet satisfied, I will here insert from authors of the highest respectability, two passages, which, in the strongest manner possible, tend to support the idea I have mentioned, as to the nature of the minor key. The first comes from Malcolm's Treatise on Music, the second, from Grassineau's Musical Dictionary. Malcolm was, as every one knows, who is acquainted with his book, a very able musician and mathematician; and Grassineau's Dictionary was, before its publication, revised and corrected by Dr. Pepusch, one of the most profound and eminent theoretical musicians of his time. The passage from Malcolm is as follows:—"We have one thing more to observe as to the *seventh*, which is natural to every mode. In the greater modes, or sharp keys, it is always the *seventh greater;* but flat keys use both the *seventh greater* and *seventh less*, in different circumstances. The *seventh less* most naturally accompanies the *third less* and *sixth less*, which constitute a flat key; and always belongs to it necessarily, when we consider the concinnous division of the octave and the most agreeable succession of degrees; and it is used in every place, except it is sometimes towards a close, especially when we ascend to the key, for the *seventh greater* being within a semitone of the key, makes a smooth and easy passage into it, and will sometimes also occasion the *sixth greater* to be brought in. Again it is by means of this *seventh greater*, that the transition from one key to another is chiefly performed; for when the melody is to be transferred to a new key, the *seventh greater* of it, whether in a sharp or flat key, is commonly introduced." —*Malcolm*, p. 279. *Edit. Edinburg*, 1721.

Grassineau's words are these: "Tis evident, therefore, that there are but two different species of keys, which arise according as we join the greater or lesser third; these being always accompanied with the sixth and seventh of the same species. The third greater for instance, with the sixth and seventh greater, and the third lesser with the sixth and seventh of the same species, that is lesser."—*Grassineau's Dict. London*, 1740. *p.* 116.

Your's,

26th Jan. 1819. J. S. H.

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TO THE EDITOR.

Sir,

I Again take up the subject of my essay towards the collection of some of the elements of vocal science, which I trust the success of your publication will enable me to complete, though the further I advance, the plainer I perceive that the work promises to be of considerable duration.

I am, Sir,

Your's,

Timotheus.

Section I.

OF THE CHURCH.

Compositions for the Church were originally designed to aid the effects of Divine Service, and they appear to have been limited at an early period of their introduction, to the single circumstance of producing a greater solemnity and elevation in the mind, during the public exercise of devotion. The progress of time, experience, and cultivation, has, however, enlarged the bounds of this species of writing, till it has come to comprehend at least all the objects of musical imitation that are thought to move the passions, emotions, and sentiments of the human heart. Before we can determine whether its range stops even at this point, we must decide upon the character which appertains to the sacred musical drama, which we call *Oratorio*, and whether it properly comes into our consideration, as belonging to the Church. The works of Handel and of Haydn in this species, of the latter most especially, have employed every known application of the powers of the art to heighten and diversify the embellishments of *The Creation* & *The Seasons*. Beethoven, in his *Mount of Olives*, has carried his imitations to a still lower depth, as is shewn in the appellation (*the stop thief chorus*) now commonly given to one of the choral parts. But the Oratorio, like every other kind of composition, has gradually been growing of a lighter cast, and we should rather apply a new term to such works as those we have quoted, than continue them under the division they now bear. *The Creation* and *The Seasons* we should be disposed to call *Sacred Operas*, for they

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certainly cannot be classed with the *Messiah* of HANDEL, nor with *Athalia*, *Theodora*, *Samson*, *Judas Maccabæus*, *Esther*, nor indeed with any of those grand and solemn pieces to which HANDEL gave the name of *Oratorio*.

In treating, then, of the style of the Church, we must acknowledge a scale rising through various gradations, from the simple chaunt to the sublimest heights of composition, if we comprehend, which we must do, in our general arrangement, *the Oratorio*. We shall, however, first consider Church Music in its original and most legitimate acceptation.

By "Musica di Chiesa* (Church music properly so called)" says DR. BURNEY, "I mean grave and scientific compositions *for voices only*, of which the excellence consists more in good harmony, learned modulation, and fugues upon ingenious and sober subjects, than in light airs or turbulent accompaniments." This definition appears to us to be too limited even for the common services. In Church Music there ought indeed to be a presiding gravity of character, that circumscribes and chastens the whole. The true style of the church banishes every vulgar, loose, or profane idea; it elevates the mind, disposes to benevolence, expels all the ruder passions, all low affections, and all sensual appetites The ceremonies of religion are nevertheless addressed to our sensibility, and are intended to fix devout and moral impressions through the medium of the senses. The feelings they move, and the sentiments they inspire, are of many kinds. They are connected with all the causes of the sublime. —There are, therefore, required great and various degrees of light and shade, to humble, to assuage, to inspire, to raise up, to elevate the soul to religious fervor, to display to man the Majesty and Glory of his Creator, and to image to his fancy the power of the Almighty; to sooth him with the tenderness of Divine mercy, and to inspire him with the holy raptures of thanksgiving for the great blessings he receives. The effects aimed at through all the churches of the world by the employment of music, are of the same kind; they differ only in manner and degree. Passing from the plain Hymn of the dissenting congregation, through the service of the Cathedral, up

* It should seem by Dr. Burney's adoption of the Italian name, that he had an especial regard to the music of the Catholic Choirs. We use the term Church music, generally for all performances under the consecrated roof and dedicated to the service of the Deity.

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to the High Mass of the high Catholic choir, we find they all contemplate the production of the same species of excitement.*

Before we enter upon the qualities which most particularly appertain to this department of art, according to our own division, we must endeavour to impress upon the reader, that the attainments necessary to vocal excellence are common to all the branches, but they differ in degree, according to their application. Thus, for example, the chamber may require more finish, the theatre more power, the orchestra more science. By enumerating the particulars, we do not except the general gifts or acquirements necessary to constitute a singer.

It must be apparent that dignity, simplicity, and pathos, are the capital perfections in the manner of a church singer. These, however, as will be seen hereafter, are general terms, combining the results of mechanical processes and intellectual powers.† Correct intonation, pure and fine tone, and articulation both of words and notes, ought to be amongst the first and last objects of a church singer.‡ With respect to the first, intonation, the usual accompany-

* We cannot fail to remark the curious classification with respect to rank, that the musical services of the several sects appear to imply. In the chapels of the three great denominations of dissenters, we find, universally, a strong and stimulating species of psalmody, calculated to work upon the self-love and enthusiasm of the lower orders, by the participation it gives them. In the psalms of the Church of England, there is only a species of plain song, in which, as among dissenters, the whole congregation may join, but there is little to affect in any way. In truth, this part of the service wants great amendment. In the Cathedral, there is a nearer approach to the splendor of the Roman Catholic worship, and a presupposition of a higher condition of acquirement. In the Masses of the Catholic Chapel, we come at once into the loftiest region. We see the music as well as the religion of greatness and atttainment. All the resources of art are employed; thus presuming that state of high cultivation, which the country where the Catholic faith still centres, and from whence it diverged, had in reality been the first to reach and continue.

† I am aware, that in these essays, I have not adopted the most complete order, but it is because as I am giving my thoughts in this shape rather than in a regular treatise, I have chosen that which appears to me most likely to interest the student.

‡ "The effect of all those supplementary graces which really serve to assist musical expression they must diligently study and judiciously apply, either to enforce a single word or give the proper effect to a whole sentence; and though they must do this without sacrificing distinct articulation to delicacy of tone, yet they must endeavour to hit that precise medium in the vocal faculty which pronounces and sings at the same time, and which is at once, in point of sound, melodious, and, in point of speech, articulate—a merit to which only first-rate performers generally attain."—*Watson on Church Music.*

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ing instrument, the organ, instantly betrays by the beating of the pipes, the slightest deviation from tune. There is no friendly band to support the singer or cover his defects. With regard to the second, because his sole dependence is on himself, his performance is assisted by none of the accessories which minister to the theatre or to the orchestra, and moreover, because he is cut off from the exercise of all those blandishments which serve to call off the attention of the hearer in those situations of more various attraction, his practice of sustaining, increasing, and diminishing his tone should be more sedulously matured & kept up. He should study and fix the purest and the finest tones that his voice is or may be made capable of producing, in conjunction with the several powers of elocutory expression. Those varieties which bestow their peculiar characteristics on the passions, he should have at his absolute command. It is not by degrees of loudness and softness only, but also by the quality or kind of tone that certain passages are well and distinctly marked. This idea has been carried so far by some, that they suppose the voice in singing to imitate the tones of passion in speech, and there is undoubtedly some analogy. But not to discuss the precise degree of resemblance, every observer knows, that the tones of certain voices are more expressive of certain passions than others; and the faculty of appropriating these tones should be sharpened and cultivated by minute observation and practice, since in the church this faculty of voicing bestows more undisputed empire over the heart than any other acquirement. The attainment we speak of is not, however, to be understood as direct imitation or mimicry, which is of all others the most distinctive mark of the want of commanding capacity. Every student sets out upon his researches with a given quantity of natural aptitude. His first acquisitions will necessarily be the fruits of imitation. But in proportion as he gathers strength, he will begin to rely upon himself, and to discard, even without perceiving it, the assistance he draws from others. As his knowledge of his own powers and his perceptions of the powers of the art are enlarged, he will grow bolder in varying the application of that knowledge and those perceptions, till at length (if he be gifted with any fertility and vigour more than belongs to mere mediocrity,) he will impart, to whatever he does, that modification of intensity and energy which constitutes what we are accustomed to call *originality*.

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The elocution of church singing must be carefully and severely formed. It admits not of the slightest extravagance. It must be calm and moderate even in the most solemn or forcible passages; it must temper even the most vehement exclamations of anguish, complaint, or joyfulness, with a chastity and purity that precisely hits the sympathy of the auditor. Here lies the judgment. To rise to fervor without endangering this fine test of execution by turgidity or bombast, is by far the most difficult part of the manner we are now considering. There is scarcely any guide. The eloquence of the bar, the senate, the stage, are all of too violent a nature, and that of the pulpit is below the truth of expression. The sensibility of a congregation or an audience, is, in point of fact, the only test. To arrive at the most competent authority, however, we must endeavour to draw our illustrations from real life, from those sentiments and feelings which are ordinarily expressed, or which we ourselves experience, upon occasions which place us in a parity of circumstances with the situation we are called upon to depicture. These, a little heightened in the colouring, will afford us the means of forming a true judgment.

The ornamental parts of church singing must be circumscribed by the same limitations. Uniformity and congruity must be scrupulously preserved. Not a note should be appended that does not conform, with the most significant exactitude, to the entire style of the composition. The singer ought always to remember, that he is addressing himself to his hearers upon the most important subject that can occupy the human heart. He should seek only to advance the duty he is religiously engaged to fulfil. He is no longer an artist only. He has taken upon himself a loftier character. He is employed in the most sacred, the most holy, most awful of all occupations—in the worship of the Creator and Preserver of all mankind—in the celebration of events, or the relations of scenes in which the particular intervention of the Deity is recorded. All the parts of his execution should be decent, sage, and holy. Besides this overruling and strongest influence, there is also another to be drawn from the technical circumstances. Most of the compositions of the church are in parts, which implies a conventional understanding of the united effects of all the voices. The individual effort must be combined with the general results, and each one should study to know and to accommodate his powers to the powers of the rest.

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In addition to the circumstances we have enumerated, there is (in the choir more especially,) a greater necessity for the student's regard to the mechanical part of singing in this style, than in any other. The time should be regularly observed, since every relaxation is apt to disturb that fixity of attention which the singer ought to be most studious to preserve in his auditory. In this respect there is a singular natural and artificial constitution as it were, formed. Every one suffers disturbance from breach of time, after the uniform motion has been regulated and imprinted upon his memory, by the repetition of a few bars; and to persons whose ears have been technically habituated to strict time, it is impossible to describe the uneasiness which any casual breach occasions. I not only speak of the general time affixed to an entire movement, but to those occasional liberties with single passages or notes, which, under the license of *tempo rubato*, singers are apt to allow themselves. As a general rule, students should carefully abstain from all such indulgencies. It is perfectly true, that there is a period when the education being as it were, finished, a performer can determine the limitations placed upon his acquirements; and when, if ever, he must exercise the right to increase the effect of his singing by such accommodations. But if we yield to any such deviation in the early stage of our practice, a habit of changing passages and of consulting our own ease, to the great injury of the composition and our own attainments, is sure to be contracted. We ought to lay it down as a maxim, that the composer best understands his own intentions; and if we find that we fail to convey the sentiments as they are set down, we should either overcome the difficulty or relinquish the attempt, for something more within the reach of our competency. Such ought to be the rule of every young singer's practice.

We may now speak of the Oratorio, which we have said we consider to hold a sort of middle place between the solemnity of the music used at divine service, and the lighter and more ornamented manner of the orchestra. The Oratorio, we conceive, exhibits the most perfect models of THE GREAT STYLE, and demands the most extensive and elevated powers of any species of vocal excellence. In conjunction with all the dignified expression required by the church, it claims all the elegancies of the art; and in proportion as the materials are more diversified, the taste and the forbearance of the possessor in the use of them is the more indispensible. HANDEL and HAYDN are

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almost the only masters from whom English singers have hitherto been much accustomed to draw their illustrations; and we may assert, without fear of contradiction, that the Oratorios of HANDEL, *The Messiah* in particular, contain music more difficult to execute worthily than any other compositions of any kind, except perhaps certain very complicated and rapid songs of agility. Soprano, tenor, counter-tenor, and bass will there find the most useful as well as the finest exercise for their powers. HAYDN's music will, in a measure, sing itself; none but a really superior performer can attempt HANDEL with the slightest chance of success.

The sacred compositions of this master are, it is true, very various, but there is throughout the whole a majesty that is not to be found in any other. Perhaps it will be maintained, that his subjects are in strictness more deserving the appellation of fine air than those of any other author. Nothing surely can combine grandeur of design with the highest species of elegance, so perfectly as *The Messiah*. But it is strictly sublime; and, to be at all effective, must be supported by the singer with parallel magnificence—the most difficult of all possible attainments. HAYDN's grace and sweetness, on the contrary, impart a lightness which is nearer the grasp of mind, that is the common property both of performers and of audiences.* HANDEL, in the multitude of his Oratorios, is certainly far more varied than HAYDN, but there is the same presiding distinction over all his works. I have anticipated these remarks in my first letter, and to that I refer the reader, as explaining with sufficient fullness the nature of the intellectual faculties required to give propriety to the execution of these great and delightful compositions.†

There is only one rule to guide us to the just execution of compositions of this standard excellence. The style of the composer must regulate exactly the manner of the singer. We must consider the elevation at which his mind has fixed the point of attainment, and we must steadfastly and faithfully believe, that the purity of his

* In proof of this opinion, we may quote the almost universal imitation of HAYDN, direct and indirect, which is to be found in the works of later composers. Whereas, the style of HANDEL *was so intrinsically his own, so grand and masterly, and so far above the vulgar reach*, that no instances of such attempts remain on record, to our knowledge.

† See page 39, (No. 1.)

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conceptions are never to be violated. Almost the only additions the compositions of HANDEL will admit, are appoggiaturas, and the mode of inserting these have been transmitted by a sort of tradition, from HANDEL himself, through his first scholars, and (next to himself,) the most admirable judges of his writings, the late MRS. BATES, MADAME MARA, to the last living representatives of his strong and pure style, MRS. LACY, MR. VAUGHAN, and MR. BARTLEMAN. These singers have handed down to us perfect models of the true style of singing HANDEL, and which, there is too much probability, will perish with them. They have at this moment no successors; and the introduction of the compositions of modern masters, to the gradual exclusion of HANDEL's Oratorios, is daily more observable.

Custom has rendered the addition of cadences at the conclusion of Oratorio songs indispensible. It is a worn-out observation, that cadences should accord with the song, although it is the most accurate and concise rule for their formation. To us, however, the cadence appears to have been a singular invasion (at the outset of the custom) of the rights of the composer, and no very slight or prudent assumption on the part of the singer, for he thus undertakes to give the last and strongest touches, when he attempts to engage the feelings by passages uncombined with words. It seems to us to have been the height of presumption to have arrogated the power by such means, of further exciting the sensibility, and leaving a last impression at the close of such a song as "*I know that my Redeemer liveth.*" But custom has now established the usage, and it is no longer a matter of choice. The world will have it so. We therefore submit to the maturest consideration of vocalists, the single fact above stated—that the cadence is designed to heighten the effect of the song, and to leave the last impression upon the mind of the hearer. It follows, that the notes should be so chosen and so executed, as not only to assort with, but to transcend all the other parts. The same custom hath ordained that the cadence shall be concluded by a shake. For this reason, if there were no other, it is necessary to inform this ornament with sentiment, which all who have heard MARA, or who have noted the pathetic use the Italians sometimes (though it must be confessed very rarely) make of the shake, know not only to be possible, but to be the true property of this ornament. This is a general remark. Of the particular mode of exer-

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cise and attainment I may come to speak hereafter, should I be permitted to complete my intentions of giving to the public an entire series of essays on THE ELEMENTS OF VOCAL SCIENCE.

TO THE EDITOR.

SIR,

I Have always considered music as a language, the principal object of which is to communicate sentiments to the hearers by means of appropriate sounds, arranged according to the laws of harmony.

To consider it merely as an amusement (as it too commonly is by the volatile and the ignorant,) intended only to relieve the listlessness of a vacant hour, is, in my opinion, to degrade it from the rank which it is so justly entitled to hold among the liberal arts. When properly understood and justly appreciated, it will be found not only to gratify and captivate the ear, but to have a nobler object, to administer (to those, at least, who have improved and refined their taste by study and reflection), an intellectual pleasure.

According to this enlarged and liberal view of music, its peculiar province may be properly defined to be the faculty of addressing itself, through the medium of the sense of hearing, to the fancy, the understanding, and the heart. As, in fine writing, the sound is the echo of the sense, so in music, particularly that of the higher class, the notes ought constantly to correspond with, and be, as it were, the echo of the very words to which they are set by the composer. If we analyze the best works of the principal composers, both foreigners and our own countrymen, we thall find that they all endeavour to construct them upon this idea, though with very unequal success. Among these, it is by all acknowledged, that no man ever yet possessed this faculty of adapting his music to the occasion, in such an eminent degree as HANDEL: and in spite of that capricious changeling, popular taste or fashion, we still find that the works of this great master always hold the highest place in the estimation of competent judges.

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To point out from them some of those parts which would strikingly illustrate the truth of these observations, would be an agreeable and not a difficult task: the only difficulty indeed would be in the selection—for where all is excellence, which shall we prefer?

I will, however, endeavour to draw the attention of your readers, for a few moments, to some of his pieces, which have always appeared better to shew, in a remarkable manner, the wonderful and various powers of his mind. I say various powers, for he knew both how to move the tender passions and how to rouse the soul: and, like MILTON, to elevate its conceptions beyond the boundaries of this present world. MILTON is in poetry, what HANDEL is in music. Who, for example, can hear the pastoral symphony in his Messiah, without feeling the most delightful emotions, which notes so suited to the occasion, so smooth and pleasing, are adapted to inspire? The mind is soothed into tranquillity, and transported, as it were, into Arcadian scenes, the land of pastoral simplicity and innocence. Or, if we hear that charming passage in the same oratorio, "*He shall feed his flock like a shepherd;*" or, the air in Samson, "*How willing my paternal love,*" (which MR. BARTLEMAN sings with so much sensibility and expression,) the sentiments of parental tenderness soften and subdue the mind, and melt it down to kindred affection. If, again, we turn to subjects of a melancholy cast, we shall find him equally great and impressive. Perhaps there is nothing to be found in the whole compass of music, that appals the heart with deeper awe, or overwhelms it more with horror and mourning, than the dead march in Saul. Every note is responsive to those gloomy and solemn ideas which, while they awaken our sorrowful recollection of those who are separated from us by the hand of death, inculcate this most important moral—they remind us, in warning accents, (which we should want the sensibilities belonging to our nature not to feel), of our own mortality.

If we pursue our remarks still further, and consider some of his passages that are remarkable for loftiness and sublimity of style, and take for our subject the Hallelujah chorus, we shall then find all that is grand and magnificent in lauding the glories of the Supreme Being. All creation seems joining in the general chorus, and in strains of rapturous adoration; chaunting Hallelujahs and Hosannas, to him who sitteth on the everlasting throne. In short, HANDEL's mind is so rich and abundant, that it always appears to be full of the

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subject, whatever it may be; and it is so comprehensive and so judicious, that he scarcely ever fails of adapting his music to the character of the sentiment. If the subject be soft and pathetic, his notes are smooth and moving—if sorrowful, deep, sad and mournful; if it aspires to magnificence and sublimity, they assume a loftier tone, and swell with majesty and grandeur.

If ever there existed a musician who could lay just claim to originality, that man was HANDEL. He drew all his stores from nature and from the force of his own genius, and was indebted to no one either for his style or his thoughts. He could not bend his talents to think after any body else; conscious of the strength of his own powers, he disdained imitation, and trusted confidently to them alone. His music therefore is, properly speaking, his own; and what gives it unrivalled grace and dignity is this: not only that it is constructed on the purest principles of harmony, but also supported by a noble base, so peculiar to himself, whilst a rich and agreeable stream of melody runs throughout, and animates the whole; and that in a degree which is not to be equalled in the works of any other composer, either ancient or modern.

I cannot, therefore, hesitate in affirming, that as he stands first and foremost of all others in his profession, his works deserve to be held in the highest admiration, and to be studied by all the lovers of music.

But, notwithstanding this, much is it to be regretted that a light and frivolous kind of music should attract so many admirers at the present day, whilst HANDEL, comparatively speaking, is attended to only by a few; those few however are men for the most part of sound judgment and refined taste, and competent to decide on the relative merits of rival composers.

For my part I must confess (and I am far from arrogating to myself the praise of a critical knowledge of music) that when I have heard a fine passage of HANDEL performed on the organ, by that great master, MR. CHARLES WESLEY, and afterwards hear a piece of music of any other composer, though given with all the feeling of that inimitable performer, there still is, to my ear, a thinness of tone, a lightness and want of expression, which sink the latter almost to insignificance by a comparison with the former. It may be said, however, after all, who is entitled to set up his own opinion as the standard of taste? for what is agreeable to one person may not be so

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to another. Tastes are various; so I acknowledge they are, but still we cannot surely admire the taste of that man who in poetry would prefer SHENSTONE & GAY, to MILTON and SHAKESPEARE; or in painting, would esteem a picture by the hand of CARLO MARATTI, or LUCA GIORDANO, beyond the learning and the genius so distinguishable in the works of RAPHAEL and MICHAEL ANGELO.

I cannot, Sir, close these remarks without adverting again to the extfaordinary ability of MR. CHARLES WESLEY. I know his just partiality to HANDEL, and I know also that few, if any, have ever surpassed him in giving upon that noble instrument, the organ, the full and characteristic expression to his music. Possessed of a profound knowledge of his art, accompanied with a graceful and masterly execution, he touches every note with life and spirit, and calls forth all the latent beauties of his favourite author. He feels with all the soul of HANDEL.

No performer can lay just claim to excellence unless his mind directs and inspires his execution. Excellence, though it cannot be acquired without practice, is not to be attained by practice alone.—Nature must furnish the ground-work; she must give sensibility, and what may not be improperly termed, a poetic feeling. Without this the performer may indeed acquire a considerable degree of accuracy, and a surprising power of execution, enough to amuse and gratify, and even astonish a mixed and common auditory; but he will never satisfy the critic's ear, for his music will be wholly deficient in pathos and expression, and consequently will fail to awaken the passions and touch the heart.

"*Poeta nascitur, non fit*" is a just observation, and is equally applicable to musicians and poets. It is this sensibility which gives such a charm to MR. CHARLES WESLEY's execution, and has ranked him so deservedly high among the professors of his art; nor yet is he eminent only as a performer of other men's works, his own compositions, to many of which I have frequently listened with delight, are at once remarkable for taste and originality of invention. His talents are of the first order, and his merits have been fully acknowledged by the first judges of music, particularly by his Majesty and the Prince Regent.

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of the students the superlative excellences of that great man. So much was he struck with the importance of holding him up as a model for the study and imitation of artists, and so anxious was he to impress them with the high idea of the talents of that extraordinary person, that he declared it to be his ardent wish, that the last word he should utter in the president's chair, (a kind of dying bequest) should be MICHAEL ANGELO!!!

The professor of music might with truth apply a corresponding sentiment to HANDEL, and warmed with the same admiration of the musician, as that which the late President of the Royal Academy entertained towards the father of the Roman school, he might, with equal propriety and equal dignity, express to his pupils the wish, that the last word he should address to them, from the professor's chair, might be HANDEL!

I am, Mr. Editor,
Your Constant Reader,
C. T.

TO THE EDITOR.

SIR,

IT is now admitted, that the delight which almost every individual receives from music, combined with the leisure which wealth and civilization afford to most classes, and the taste for intellectual pleasures growing out of these two causes, have brought the science into universal practice and request. Its cultivation must therefore proceed with an accelerated velocity. Professors will become more numerous; and as the propagation of art depends mainly upon them, as it is desirable both for themselves and the amateurs, that their intercourse should be preserved by the surest and safest ties, an essay on the character of the professors of music appears to me to be well worthy a place in such a work as THE QUARTERLY MUSICAL REVIEW. At present, Mr. Editor, the character of the profession is clouded and obscured by strong facts and by stronger prejudices (which it must be confessed have their foundation in these

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facts,) sufficient to close the doors, and to shut the hearts of a great proportion even of liberal persons, against all avoidable intercourse with men and women, who with so much of accomplishment to recommend them, have at the same time among them no small number of examples of laxity of principle to exclude them from society. I am quite ready to grant, that the many suffer for the few, and that there exists a great confusion relative to the several orders of musicians. It is to endeavour to clear up these points, and to propose a remedy, that I put pen to paper.

In considering this subject, the first reflection I ought to make, in order to except against invidious imputation, is, that my observations are not confined to this or any particular point of time. They embrace the general experience of the past. The class that attaches the most attention (I do not say it is the highest,) is that of those singers who appear upon the stage. It is perhaps a necessary consequence, that vocalists of this description will earn a far larger sum than can be obtained by any other branch of the profession. Hence great talents will be attracted into the vortex of the theatre, where experience shows that the million have lost their moral sense in the delirious whirl of public applause, and fallen victims to private solicitation, to seduction, and to dissolute pleasures. I shall not now stop to enquire into the causes which facts prove to exist in sufficient force to produce so constantly the same results. But I may be permitted to remark, and it is of importance to do so, that the musical character thus becomes associated with the theatrical, and, however unjustly, is taken to be amenable for all the faults and vices that do actually belong or that are supposed to belong to the stage. This, Sir, is a broad distinction, and admits of a vast declension. The denomination of a player or a public singer is alike applicable to Mr. Young, Mrs. Siddons, or Miss Stephens, and to the stroller from barn to barn; and when we depart from the Metropolis, we gradually descend from the pinnacle of greatness in art to its most occult depths of misery and degradation. But the association is irremediable; and it is not more unfrequent in the one degree in which the illustrious exceptions we have quoted by name are ranked, to find the most depraved instances of departure from the rules of morality, than in the other where licentious profligacy has the extenuation of all the temptations that lurk round poverty and passion.

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In intimate relation with the English Theatre stands the Italian Opera. The manners of foreigners engaged in such pursuits are notoriously more luxurious and dissolute than consists with those notions which distinguish the great body of the English nation. There are doubtless very eminent exceptions, but it is the exception that establishes the rule.

It is needless for me, Mr. Editor, to pass through the several degrees that divide the musical, as they must do every other profession. I would rather treat the subject generally than particularly, for reasons which must be obvious. I must however stop to remark, that even the teachers of music are of necessity ranked with those who exercise the art personally and publicly. Now I conceive, that of all classes of musicians, the teachers are the most respectable, and not the least consequential on account of their daily admission and the influence of their manners upon the minds of the children committed to their care. Their circle extends itself every hour; and I must do these ladies and gentlemen the justice to proclaim, that their moral character, their manners, and their general attainments, have kept more than equal pace with the advances of the science to which they devote themselves. The introduction of females as assistants in the art of tuition is a striking improvement, both in the condition of the sex and of society.

We may now proceed to our purposed examination more at large.

In the world, rank, wealth, and talents are the accessories which mark men from the herd, and neither of these distinctions is without its pride and its prejudice. It might present more difficulty than I am disposed to encounter to decide to which of the three the greater share belongs. But talent is unquestionably the most susceptible and the most sensitive. Rank is seldom uncombined with wealth and education; all its pride and all its prejudice are therefore tinged, heightened or softened by circumstances not common to mere opulence, which, however, is not now often found unaccompanied by education, except in the very first founders of a fortune. Among persons of condition, there is a general disposition to treat talent with respect, and to employ its powers usefully and honorably. But I may venture to say that to whatever familiarity they may occasionally admit professors, they never for a moment lay aside the opinion that it is a matter of condescension on their part. They note with that nice tact which is

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the peculiar characteristic of high polish, every deviation from THEIR RULES of propriety, and they regard the admission of professional people into their circle, merely as it contributes to their amusement. Still there is commonly a delicacy of behaviour which strives to cover this the true principle that brings the parties together, and to preclude its ever appearing to disconcert the individual. Talent is safe in the company of well-bred people, for the essence of good breeding is neither to say nor do an offensive thing. The worser part of these sentiments, with regard to professors, have somehow or other crept downwards through all conditions, and hence it happens that the moment we pass from really elevated (or good) society, the character of the musician seems to suffer the degradation which so ill comports with the natural dignity of liberal art, and which the professor ought not to undergo However take the fact as it stands —and so it is.

The age to which this country is arrived, has brought us to a pitch far beyond the state of things when simple usefulness is the primary ground of the estimation by which an individual or profession is to be valued. The community is no longer in that period of its growth, when strength, courage, or cunning, when the skill of a carpenter, a smith, a herdsman, a shepherd, or a farmer, are alone the desiderata. We have long begun to respect the ornamental as well as the more solid parts that compose the commonwealth. And, Sir, I would bring to recollection the classical maxim, no less important to society than to artists themselves, that nothing tends to refine the manners and to add to the happiness of a state, both by the pleasures they carry along with them and by the vices which they banish—nothing I say contributes so much to civilization as the fine arts. It is now no longer necessary to enquire concerning the utility of musical instruction and enjoyment. The science is come to take a share and a very large share in our pursuits. And if the professors of music rank in dignity of mind below other faculties, the cause is less in the necessary devotion of their time to the acquirement of the technical and mechanical dexterity requisite to the practice of their art, than to the dissipation of valuable hours in other ways.

To return for a moment to the accidents which have placed mankind in their several stations and their consequences; these are not more curious in themselves than the ideal value, at which the several

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classes estimate them. The man of birth prides himself upon his ancestry, while the founder of a large fortune (even though he envies the high-born) holds him up to ridicule and scorn. The man of rare talents and high science entertains a no less cordial contempt for the station and the wealth of the others, which he regards as extrinsic to their possessors, and conferring little that is truly to be esteemed by a wise man; yet it is no less certain that each of these circumstances has its peculiar usefulness among the compacts of society. As they respect the musician it imports him highly to take a just view of what each claims to demand, for (as it appears to me) there is nothing that so materially injures the fortune and mars the happiness of professional people as the not seeing their own rights and those of amateurs through a clear medium. This observation is as common as the most common, with regard to all conditions of men, but it applies more sensibly to the class I am speaking of than to almost any other, because, although generally persons of inferior birth and fortune, they suddenly become the objects of public applause, and are called at once into the presence of rank and affluence, and into an intercourse so close and immediate as to implicate a familiarity most dangerous to their habits, unless they are scrupulously guarded by that general self-knowledge, which includes also the knowledge of the relations in which we stand to those who surround us.

In the computation we make of what is most valuable in life, we are all apt to be misled by one peculiar notion; men are all prone to consider that faculty or circumstance which most contributes to their own elevation, not merely as most desirable and beneficial, but they also too frequently think it is the only real source of greatness or distinction. This idea prevails in proportion to the limits which education and opportunity have fixed upon the general acquisitions of the individual. But it is always true according to this degree, because it is the effect of association, and in so far as the association is interrupted or continued, the principle extends its hold and its power. It is not wonderful that the high-born, accustomed to perceive the respect which waits upon title from their infancy, should be brought to believe that birth is the fountain of honour. It is no wonder, if the man of wealth who observes the obeisance and the power that are bought by opulence in the various gradations through which he ascends to large property, should look upon

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money as the means of purchasing whatever it is desirable to obtain; neither ought it to surprize us, should we find the musician enamoured of that art, which is not only his mistress in the hours of solitude and labour, but which introduces him to admiration and to luxury. These are no more than the constant, the natural, the fore-doomed effects of habitual impressions.

The education of a Musician, as now conducted, but too commonly begins in severe labour and privation. In the advanced state of knowledge, the difficulties of attainment, if smoothed by the pleasures incident to the progress of discovery, are yet so much increased by the superiority science has reached, and by the competition of so many more persons who are daily struggling for precedency, that real excellence in any one branch of art, is the result of a vigorous, continued, incessant application alone. Man is not born for labour only. The mind as well as the body demands and will have variety and relaxation. Hence, the early character of the musician is liable to be tinged by opposites; by an overweening opinion of his own accomplishments, and by vulgar and dissolute habits acquired during the season of obscurity. It will now hardly be disputed, that excellence in the fine arts calls into exercise a larger portion of sensibility than belongs to excellence in any other pursuit, considered of itself, and that this sensibility receives nourishment and strength every day from the practice of music. It follows that the science not only trains its professors to this superior power of perception, but also throws them into the company of others, who are the objects of similar excitement. If these premises be true, it will, and it does in point of fact, account for the moral aberrations of those employed in the fine arts, which though they sometimes terminate in gross sensuality, will be almost always found to begin in sentiments, the offspring of an excitability that may fairly be termed morbid.

Having thus endeavoured to lay bare the causes, we may proceed to propose those remedies which appear to me to be likely to remove the dangers and prevent the evil. The reflection that lies at the very deepest root, is, that as in a case of this kind, we can justly expect to produce no change in the opinions of the actions of others, but by a correspondent action of our own, so ought we to direct our whole attention to the formation of our desires and affections, principles and habits. We are to war with our own passions.

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The rewards which music promises are perhaps as frequently the motive to adopting it for a profession, as any real or supposed aptitude, and of the hundreds of persons now annually trained to the science, perhaps there is a pretty equal portion of those who follow it from mere necessity or from some casual facility or incitement and of those who take to it by descent as it were. The education of all these persons is loose and vague. Some find their way to the theatres, more into private teaching, and but too many into the wretchedness of subordinates in every department. Few indeed are there who combine general knowledge with excellence in art. Upon such knowledge, nevertheless, depends all the estimation they can hope to enjoy in society, beyond the short-lived admiration which the exercise of particular talent immediately excites; all the estimation which gives solidity and value to the brilliancy of genius; all the moral rank, if I may so call it, which dignifies a man in society. Nor is the common neglect of general attainment at all wonderful under the circumstances. The labour of practice can scarcely ever be relieved, except by some coarse or dissolute species of dissipation. The poor musician can find no better associates than those of his own condition, and while his sensibility is sharpened by his art, his taste occasionally awakened, and his manners improved by the good company into which that art casually introduces him, it is most probable he is only made to feel the more acutely those deficiencies which he has not the means to repair. The polite and the informed who are induced to enter into conversation with him, discover at once that his recommendations are confined to his fiddle or his voice, and they quit him under that hopeless conviction; while he himself is doomed to experience for evermore the mortification of a neglect the more cutting, as he conceives it to be the effect of the insolence of wealth, or the hard-heartedness of pride. Of his own defects unhappily it is a part of his portion of bitterness to remain ignorant. He has no standard of comparison, but those who are his equals in general circumstances, and his inferiors in the one pursuit to which he owes his bread and his advancement. He is therefore surrounded by causes which lead him to erroneous conclusions, both with regard to himself and to others. Our readers will clearly understand, we trust, that we now speak of the bulk of musicians. Those happier instances of men educated under the intelligent care of parents or friends, whose previous success in the profession or in life, has enabled

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them to find the easier path to greatness, give a contrast but not a contradiction to our more universal description. Were they perhaps to trace back even a single generation, they would arrive at the original of our portraiture.

It should seem then, from what I have advanced, that all who enter the profession of music, should have an especial regard to two material facts. First, that it is a liberal art which requires the aid and support of a liberal education; and secondly, that as the profession is sure to be associated more or less intimately with persons of high birth, affluent circumstances, and enlarged acquirements, it is essential to its prosperity that the mind should be trained to elegant pursuits and attainments, as well as to a just sense of what is due to character, independently of particular science.

In the present state of things, I hold such an understanding of the musician's case, and the prosecution of the studies necessary to complete such a character, to be absolutely impossible in the million of instances. The acquirements which are now, I may say, *indispensible* to any thing approaching professional eminence, are far more extended than those unacquainted with the attainments of great professors conceive, and a good deal of the arrogance of persons of mere condition and mere wealth would shrink into a very painful sense of insignificance, at the deficiencies they would be forced to admit, on a comparison with those who are justly entitled to rank with superior musical elevation. I consider that a really good player on the pianoforte cannot have passed for many years, less than four hours daily in serious practice. If to this be added the cultivation of a voice to anything like perfection, two hours more must be given up to study. No musician can be considered to have reached any general knowledge of art, who is not theoretically acquainted with the laws of harmony, which at the least will require one hour more for a year or two, even to obtain what is requisite to judicious accompaniment. Thus then seven hours of severe mental exertion must be daily consumed, and few minds are capable of attention to any purpose for a longer period. Nor should I set any very high value upon a singer's knowledge, who was not versed in the Italian language and in Italian music. Yet it is not now uncommon to meet a girl under twenty years of age, who has attained all this, together with the power of conversing in French, and with a good deal of general literature. These are facts which fall within the notice of almost

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every person conversant with the educated part of the world.* I put it then to the good feelings and the good sense of the eminent in the profession, whether something be not wanting that might ensure the advantages I have endeavoured to prove to be indispensible to the advancement of the professional reputation, as well as to the removal of those prejudices, which with more or less justice, now obtain against the introduction of musicians into the intimacy with the world, to which persons of infinitely lower standing in intellectual refinement are commonly admitted. It appears to me that this desideratum is a sort of COLLEGIATE ESTABLISHMENT for the education of youth designed for the profession of music. If it be objected that our universities already afford such an opportunity, I must deny the assertion. The universities are closed by a multitude of opposing impediments, one of which is all powerful, viz. EXPENCE; and were this objection not insuperable, I should contend that they do not afford the necessary foundations for a good musical education. They are deficient in almost every particular.

I am not prepared, Sir, to go into the detail of what would be required for such a foundation. The object of my present essay is to

* In confirmation of our correspondent's opinion, we can quote from our own knowledge instances of artists, who have (at a later period of life) reached a far more elevated advancement than that described in the text. MISS PARKE, a lady who stood deservedly high, both in private and public esteem, had made attainments in science, in language, and in literature, which were astonishing, when combined with the exercise of her professional duties; and MRS. BIANCHI LACY was not less gifted. The acquirements of these two accomplished women would have done honour to any condition of life, and in point of brilliancy and solidity, are matter of just surprize to those who knew how incessantly their time was occupied by public calls. Both of them spoke and wrote their native language with great purity and elegance, besides Italian and French with the spirit and accuracy of natives. Both were well versed in the classical authors of their own country. They were both among the first pianoforte players of their time, and the finest singers. We believe the former added a knowledge of Spanish to her other acquisitions, and the rooms of the latter were embellished with the productions of her pencil. They were both endowed with excellent hearts and with enlarged intellects. They were both received into the very highest circles in the kingdom with the respect such talents demanded. The one still lives to adorn a private station, and the other, we lament to say, at the call of conjugal affection, has just quitted her country, her children, and her friends, together with an ample income, for India, Mr. Lacy's health requiring a change of climate. She carries with her to the east such recommendations as few have enjoyed, in addition to those which must accompany her every where. We hope a warmer air will restore Mr. Lacy to the fullest exercise of those talents which had just begun to be known, and which had placed him at the very summit of professional attainment in England.—EDITOR.

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prove its necessity, and to assist in attracting the attention of professional eminence and public patronage towards so important a provision for the happiness of the talent employed in promoting a pursuit now almost universal, and a pleasure that is come to form so principle a share in the amusements of all ages and all classes. Your first number contained an ample proof in the history of the Fund for the relief of the widows and children of deceased musicians, of what zeal is able to effect in so good a cause—and surely those provisions which should prevent poverty and depression, are equally entitled to public patronage and private generosity with the charity that relieves them. I am one of those who think it would be an important and a fortunate change for society, if we could restore the customs of that time, when madrigals were the substitutes for cards and dice, and when "to be able to sing his part at sight" was considered as one of the requisites of "the complete gentleman."* I am not, Sir, a musician, but I have been a deeply-interested witness of the innocence and purity of mind the practice of the science has contributed to preserve, as well as of the happiness it has enabled large families to participate, with their parents, relations, and connections. I have also observed, that music, supported by other liberal attainments, has frequently formed the best introduction to the best company; and I have as uniformly seen, that even in connection with great particular talent, if unaided by such concomitants, it has led to dissolute habits, and the ultimate destruction both of body and soul. Considering your publication as promising a union of literature with music, which can but be favourable to the propagation of those ideas I have ventured to throw out respecting the character and conduct of professors, I beg to conclude my essay by

* Music was so generally well understood, (about 1650) that a man who had any voice or ear was always supposed to be able to sing his part, in a madrigal or song, at sight. Peacham requires of his gentleman, "to be able to sing his part sure, and at the first sight; and, withal, to play the same on the viol or lute."—*Complete Gentleman*, 100. And Philomathes, in Morley's excellent Introduction to Practical Music, fol. Lond. 1597, thus complains—(at the banquet of master Sophobulus)—"Supper being ended, and music-books, according to custom, being brought to table, the mistress of the house presented me with a part, earnestly requesting me to sing. But when, after many excuses, I protested unfeignedly, that I could not—every one began to wonder; yea, some whispered to others, demanding how I was brought up. So that, upon shame of mine ignorance, I go now to seek out mine old friend, master Gnorimus, to make myself his scholar."

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wishing it may enjoy an extensive circulation among them, and the aid and encouragement of those, who like myself, enjoy the leisure, and cultivate the desire to render both subservient to the purposes of public virtue and public happiness.

I am, Sir,

Yours, faithfully,

VETUS.

THE MUSICAL STUDENT.

No. 1.

I Have often lamented that musical literature should be so little cultivated among us. This appears more remarkable, when we consider the great encouragement which is given to music in this country, and when every one is aware that we are exceedingly apt to take offence if our claim to the distinction of a musical people is disputed.

On this topic much might be said, but as I now have neither leisure nor inclination for a formal disquisition, I shall hereafter, from time to time, state my opinions concerning it. At present, it may suffice to observe, that the chief design which I have in view is, to excite, in my brother professors, a taste for more particular enquiry into the principles of the art they practice, and to induce them to make the result of their enquiries public, for their mutual instruction and advantage.

It is a remark of Dr. Burney, that music has been more advanced by the labours of unlearned men, than it has been by philosophers and mathematicians; and, should any one be disinclined to believe this assertion, he must still admit, that the greatest benefit may be expected to arise from an interchange of ideas between those, who with genius and enthusiasm for their art, are in the daily study and exercise of it.

A frank exposition of the doubts, the difficulties, and even of the disappointments and failures of such men, will be of incalculable advantage to those who follow them; and, in this work, the humblest musician should not be deterred from bearing a part, since, by some happy circumstance, he may occasionally contribute as much to the general improvement, as the most enlightened and distinguished.

It is this consideration which encourages me to commence a series

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of essays, on musical subjects, though to say the truth, I have little or no pretensions to scholarship, and am quite a novice in literary composition. After this declaration, many perhaps will think my undertaking exceedingly rash. But I would entreat them to consider what I have just said, and to remember that the Trumpeter, though a very insignificant personage, is often instrumental in summoning the greatest heroes to the field.

Besides, the old observation may be here repeated, that it is impossible for any one to aim at the instruction of others without improving himself: and, therefore, my present attempt may make a writer of me, when my friends least expect it. Pope, I remember, somewhere mentions the great difficulty which he experienced, when he first began his translation of Homer, and Gibbon describes, with much complacency, the facility in composition which practice gave him.

Now I am far from supposing that I shall ever be so poetical as Pope, or so philosophical as Gibbon; nevertheless I trust that habit will improve me in the art of writing, and that I shall not hereafter be reduced, as I now often am, to nibble one end of my pen for a thought, as much as I wear out the other in expressing it.

It is usual for authors, at the commencement of their works, to state the plan on which they intend to proceed; but I must really confess that I have no plan at all. I do this without any affectation of singularity, and, indeed, it does not appear requisite for me, at this time, to specify any particular object which I may have in view —save that of general improvement.

Biography, criticism, and scientific discussion, may all occupy me in turn; and in the treatment of them, my readers, if I should have any, must be pleased to take me in my own way.

I have just acknowledged my unacquaintance with literary composition, consequently it is not to be apprehended that I shall sacrifice truth to the rounding of my periods. Nay, were I so inclined, I think that I should be deterred by the example of a reverend gentleman, who having lately introduced the Pope and the Inquisition for the above-mentioned purpose, received for his pains a rebuke from the highest and most grave authority.

In the prosecution of my design, it will also be my earnest wish and endeavour to avoid giving offence or uneasiness to individuals. I shall, therefore, treat my subjects as generally as possible, but if

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any one should imagine that my remarks apply particularly to him, notwithstanding my declaration to the contrary, he must be reminded of the homely French proverb—*Qui se sent galeux se gale.*

The Spectator says—"I have observed, that a reader seldom peruses a book with pleasure till he knows whether the writer of it be a black or a fair man, of a mild or choleric disposition, married or a batchelor, with other particulars of the like nature, that conduce much to the right understanding of an author." It is not, however, my intention to say much concerning myself; for, being quite an every-day sort of person, it would be an idle waste of my reader's time. It does not appear that I have ever been very remarkable for genius, or that my birth was accompanied by any prodigies. No bees are said to have settled on my cradle—though, to be sure, that might have happened from my being born in London, and in the winter. Even for music, I did not discover any early predilection. Once I cried, it is true, till my good father bought me a fife, and I afterwards cried because I could not play upon it; but, as such things may have been done by other children, I shall lay no stress on them. Music now constitutes one of the great delights of my life, and its advancement in my country, and the encreasing reputation and honor of all those who worthily profess it, are objects always near to my heart.

It is on these accounts that I have ventured to present myself before the public, in spite of all the disadvantages under which I labor; but, circumstanced as I am, let no one wonder that I wish to be strictly incognito. My friends, therefore, should they recognise me, must have the goodness to let me pass on without any of those significant nods and winks which show them to be wiser than their neighbours; and, should I ever be compelled to deny myself, I entreat them to extend to me that polite indulgence which often leads them to allow that an acquaintance is "not at home," although they have just seen the worthy gentleman move away from the window.

Enough has now been said to give a general idea of my design, in the execution of which I shall neither be profound nor witty, if I can help it. The ladies, therefore, and the critics will have nothing to fear.

Those persons who are disposed to assist the musical student in his undertaking, are requested to send their communications addressed

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to him, at the publishers, Messrs. Baldwin, Cradock, and Joy, Paternoster Row, London.

TO THE EDITOR.

SIR,

AS in your last number, page 215, you mentioned a volume of Masses, which were published by the permission of the late Mr. SAMUEL WEBBE, perhaps a few remarks on that volume may not be unacceptable to your readers, previous to which I shall hazard an opinion as to how it happens that his sacred music is generally considered inferior to his secular compositions. The following advertisement, prefixed to the volume itself, shews by inference the intention of Mr. Webbe in the composition.

ADVERTISEMENT.

"The following compositions being well adapted to the powers of a small choir, have been eagerly sought after, both for public and private use.

"On observing that Mr. Webbe had no intention of ever printing them himself, we solicited his permission to publish them, which he not only granted, but also offered to assist in correcting the plates.

"With the view then of rendering them as useful as possible, we printed them in the pocket size; and also separately for general accommodation.

"Although the basses are not always figured, the hand of the skillful organist will seldom be at a loss for proper harmonies necessary for the accompaniments, as they will naturally arise from the progression of the melody, which (as all church music should be,) is as simple as possible, &c."

In addition to science and a highly cultivated taste, which his secular compositions sufficiently indicate, Mr. Webbe has shewn, by the simplicity of his composition in the work above alluded to, that he possessed a clear idea of musical effect. He was well aware that music, in many parts, enriched with extraneous modulations, is not to be performed but by singers whose powers and abilities are of the very first rate; that such music is much better calculated for the

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chamber than for the church, and that such choirs could not be expected out of London: He therefore so calculated his music as to produce, even in small choirs, a choral effect. A striking example of this may be found in the Portuguese Hymn "*Adeste fideles.*" The universal joy at the birth of a Saviour manifested in this hymn, which is used only during the Christmas festivity, is but feebly expressed by a few select voices, uniting with the most exquisite precision, to give effect in a large building to the delicate and tender harmonies and graceful passages with which Mr. Novello has adorned it. This delightful species of harmony is indeed well calculated for the chamber; but the nobly energetic arrangement of Mr. Webbe, admitting by its simplicity of an indefinite number of voices, is far better adapted to the expression and diffusion of that general exultation which actually operates upon every one assembled in the sacred edifice on so joyous an occasion. I have selected this hymn, because generally known in the musical world, and for that reason best calculated to elucidate and enforce, by comparison, my idea of the sound judgment of the author, whose work is now under consideration. If it appears thus conspicuously in the arrangement of a piece not originally his own, we may surely give him credit for a due exercise of it in the compositions in question: for his glees prove his powers; and I hence draw the conclusion that, in his Masses, he has rendered those powers subservient to his judgment. The volume of them alluded to in your Magazine has the following title page: "A Collection of Modern Church Music, consisting of Masses, &c. composed by the following masters, Webbe, Paxton, Ricci, and Dr. Arne. Published by permission of Mr. Webbe, and under his immediate inspection." The first five appear to be by Mr. Webbe; the sixth is supposed to be by Dr. Arne, the seventh is by Ricci, and the eighth and ninth by Paxton. The first and fourth, in the keys of A and D major, appear to have been intended for common occasions. The second, which is in the key of B♭ major, opens with a fine largo sostenuto movement, the third strain of which contains some fine though simple modulation. The "*Gloria*" commencing at "*Et in terrâ Pax*" begins with the eighth tone of the Gregorian chants reduced to time, on the stile of which the whole appears to be founded. The soli and tutti are well contrasted. There are some fine modulations from "*Qui tollis peccata mundi,*" to "*Tu solus altissimus Jesu Christe,*" and "*cum sancto*" to the end, concludes the

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hymn with a majesty well befitting the words. In the "*Credo*," which commences with "*Patrem omnipotentem*," the eighth tone is again introduced, which also seems to influence the style of the whole. It contains many well imitated points. The "*Genitum non factum*" is a real canon of the eleventh above. The characteristics of the "*Crucifixus*" are sublimity and expression in an eminent degree, and the piece is well sustained throughout. The "*Sanctus*," more than any other part of this Mass, shews Mr. Webbe's discrimination in choral effect. The words have furnished him with a favorable opportunity which he has not neglected. The "*Agnus Dei*" is a fugata, and a fine movement. The "*Sicut erat*" in the "*Domine salvum fac*" contains a subject which is regularly answered the first time, and has some judicious imitations of it and of other points. The first strain of the "*Tantum ergo*" is music well suited to the solemn occasion, and forms a striking contrast with the dignified Alla Breve movement which follows. I have dwelt more particularly on this Mass, because, whilst the modulation is rich though simple, whilst the soli and tutti are well contrasted, whilst it abounds with judicious imitations, it is perhaps more devotional than any of the others.

The third Mass, which is in C major, seems, as well as the fifth and sixth, to have been intended for the more solemn festivals of the year. The "*Gloria*" is as magnificent as can be well expected in a composition of two parts. The "*Et iterum venturus est cum gloriâ*" is followed by a fine organ symphony, as is also "*judicari vivos*," which gives an impressive effect to the words when performed on an instrument which has the advantage of a trumpet stop. The "*Cujus regni non erit finis*" is a movement consisting of an imitation of three points: the effect of the repetition of the words "*non erit finis*," is heightened by the movement concluding with an aversion of the imperfect cadence from the key note to its fifth. The "*Sanctus*" is majestically introduced by a symphony, which contains an organ point, and other symphonies interspersed, add much to the force of the words. An equal and dignified style is sustained throughout the remainder of the Mass.

The fifth Mass, which is in F major, differs in one particular from the preceding four, being divided not like them into strains, but generally into movements. The *Kyrie eleison* contains some fine combinations of harmony. The effect of the "*Gloria in excelsis*

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Deo" is greatly enhanced by an interchange of words between the parts, which is a peculiar characteristic in the compositions of Mr. Webbe. The duets, solos, and chorusses, from "*Laudamus te*" to "*propter magnam gloriam tuam*" are well worthy attention. This hymn is well concluded by a Fugata. The creed, although set in common time, has much of the effect of a chant, relieved only by a duet and three solos. The Benedictus is a continued solo, occasionally accompanied by a chorus of "*Hosanna*," another instance of Mr. Webbe's excellence in the management of his words. This Mass is enriched throughout with an organ bass. The stile of each of these five Masses is ably supported, and yet they vary so much from each other, that one would not imagine they were by the same composer.

The sixth Mass, which is in F major, is in three parts; alto, tenor and bass, and is a florid composition. The "*Gloria*" is opened by a symphony in the style of the coronation anthem, which introduces the succeeding chorus with surprising effect. This movement to "*propter magnam gloriam tuam*" is composed of chorusses, florid passages and points finely contrasted. "*Domine Deus Rex celestis*" opens with a bass solo, which continues to "*suscipe deprecationem nostram*," which is well calculated to shew a fine voice, and has a brilliant organ accompaniment interspersed with symphonies; after which, a supplichevole movement is introduced to the words "*Qui sedes ad dextram Patris*," and the hymn is concluded with alternate solo and chorus, in the same bold style in which it begun. The *credo* is opened and continued in the same style to "*Qui propter nos homines*," which is an alto solo as far as the "*crucifixus*." It is directed to be performed con ammiratione, and by its simplicity, gives ample scope to the powers and judgment of a singer. A tenor solo occurs from the "*Et in Spiritum Sanctum*," which from the nature of the passages requires some powers in the singer; but though florid, they may be easily expressed in buildings much larger than chapels usually are. The remainder of the Creed, and indeed of the whole Mass, from the boldness of the passages, from the contrasts naturally arising from the words, and from the interspersion of solos, duetts, trios, and symphonies amongst the chorusses, seems eminently calculated to produce the effect undoubtedly intended by the author, that of giving additional solemnity to divine service on the greater festivals of the year.

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The seventh Mass is by RICCI; but as MR. NOVELLO has added a counter and tenor parts, and as I am not in possession of that score, I should be unable to do it justice.

The eighth and ninth Masses are by the late MR. PAXTON, and although their style is somewhat heavy, they are neither of them without their beauties. The "*Domine salvum fac*," in the first, is a fine, bold, expressive, and devotional movement. MR. WESLEY seems to have been of the same opinion with all who have heard the "*Tantum ergo*," having used it as a theme for variations, which, in the hands of a skilful organist, cannot fail to delight the hearer. In the second "*Hosanna*" of the last Mass, an effect quite original, seems to be produced by a responsive arrangement of the words.—Upon the whole, it is impossible to judge of these Masses from their simple appearance in notes; as, with a few exceptions, a large building and a number of voices are as essential to their proper effect, as a small room and select voices are necessary to that of the more delicate compositions of modern authors.

Besides these, MR. WEBBE has published some other Masses, and a number of motetts, which last, although they in general require finer singing, and are many of them well calculated for the chamber, yet they are so composed as to produce, in divine service, the effect which he desired; in proof of which I need only point out the following: "*Alma redemptoris*," in D major; solo and chorus, "*O Salutaris hostia*," a duett in F major; "*O Sacrum Convivium*," a duett in G major; "*O Jesu Deus magne*," a duett for sopranos in B♭ major. And in another publication "*Exaudi Domine preces servi tui*," with a brilliant organ accompaniment. Many other examples might be quoted to shew that MR. WEBBE has not descended in his sacred music, but the above I hope will suffice.

I am, Sir,

Your most obedient Servant,

JAMES TAYLOR,

No. 58, Pottergate-street, Norwich,
January 25th, 1819.

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TO THE EDITOR.

Sir,

THERE is not, perhaps, any branch of the Musical Science more necessary to a composer than Modulation. It may be said to be the key which opens to the admiring ear all the treasures of harmony. A knowledge of it imparts a clear insight into the harmonious beauties of great masters, whilst a deficiency in this essential branch is likely to render abortive the exertions of the greatest genius, either in composition or extempore performance. Rameau, who, if I mistake not, was the first to systematize harmony, considers modulation to be the manner of removing from one key to another, and in this sense, I believe it is generally understood in the musical world. The above, as well as many succeeding authors of great eminence, having so largely treated on this subject, I propose chiefly to direct the attention of the reader to such points as I do not recollect to have met with in other authors, or which are but slightly commented on.

I shall first consider the order of relation in the minor key. The nearest relations to the key note, according to Mr. Kollmann in his Essay on Musical Harmony, chap. 10, are first, its 5th minor, secondly its 4th minor, thirdly its 3d major, fourthly its minor 7th major, fifthly its minor 6th major; and according to Rousseau, as quoted by Kollmann, 1, the 5th major; 2, the 3d major; 3, the 4th minor; 4, the minor 6th major; 5, the minor 7th major. But the transitions are not the same as in the major key, owing to the minor keys requiring a major 7th in ascending; for if we proceed from a minor key to its 5th, the ear expects a major third; and if we ascend from a key note to its fourth, the key note seems to require a major third. The most natural transitions therefore seem to me to be, from a key note to its third and to its sixth; for as those are not the progressions of a chord of the seventh, no deficiency is felt, and although I presume to differ from the above writers on this point, it is simply with regard to *transition*, for if the dominant of the new key is introduced, it of course removes all objections.

Although the transition from a minor key to its minor sixth major is very harmonious, yet from the sixth to the key is not equally so,

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which may be thus accounted for. The key being minor, the ear does not demand any particular progression, whereas, in passing from the sixth to the key note, the ear seems to require the chord of the sixth or $\frac{6}{5}$b rather than the common chord.

None of these difficulties occur in passing from a minor key to its third major, or vice versa, for, first, (as it has been already remarked) the ear expects no particular progression from a minor chord, and secondly, the key note of the minor key forms no part of the common chord of its third major.

When a major common chord is used, it may be considered and treated as a key note, a fifth or a fourth, it being particularly proper to those intervals on account of their commanding the cadences. This rule, however, does not apply in natural modulation, where an accidental major chord is felt as the dominant of the new key. A minor chord can be but a key note or fourth, because the fifth of the key, as such, always carries a major chord.—(see page 141 of this work.) The minor chord, however, is often used as a leading chord to a dominant, and the imperfect chord is seldom used in any other capacity. The proper use of the inversions of these chords is naturally deduced from the above observations. The inversion of chords answers three purposes. 1st. It prevents that monotonous effect which a constant succession of fundamental chords would necessarily produce. 2d. It softens certain progressions, which would sound somewhat hard in their fundamental state, particularly when the inversion causes the bass to move by gradation. 3d. It renders a bass much more melodious.

The resolution of discords seems to me to have been too much limited by Rameau and other writers, as the ear appears satisfied, if the discord is followed by a concord. Suppose the discord to be C D, the C may descend to B, or the D ascend to E. This latter resolution takes place in Rameau's chord of the sub-dominant, which I wish to extend to all other discords. Rameau's sub-dominant, however, is limited to rising a fifth, which appears unnecessary. I will therefore notice some progressions of the chord of the seventh, which vary from those usually taught: such as, G7 A6—G7 A$\frac{6}{4}$—G7 A$\frac{6}{5}$*. As in these three examples the bass has ascended to resolve the discord, I leave it to the judgment of the composer, whether the bass note may not be doubled in the octave, that while one part rises to the resolution of the discord, the other may take a

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fundamental progression. Thus G7 F—G7 D—G7 D$\frac{7}{\ast}$. This second resolution will of course add to the number of chords that interrupt the cadence. By inversion, these progressions are as follows: B$\frac{5}{3}$ C$\frac{6}{5}$—B$\frac{5}{3}$ A6—B$\frac{6}{5}$ A$\frac{6}{5}$—B$\frac{5}{3}$ A$\frac{6\ast}{5}$—D$\frac{4}{3}$ C$\frac{6}{4}$—D$\frac{4}{3}$ D$\frac{4}{3}$—D$\frac{4}{3}$ D$\frac{7}{\ast}$—&c. &c. On the same principle C$\frac{5}{4}$ may be followed by C$\frac{6}{4}$, or by B7—C9 by B$\frac{6}{5}$, &c. and I wish to be understood, that a concord resulting from any of these resolutions may be treated as if no discord had appeared; thus, B$\frac{6}{5}$, C$\frac{6}{4}$ D5$\frac{4}{\ast}$, G. But if discord follows discord, the proper progression must be attended to. Having submitted these observations on the treatment of discords to two gentlemen well versed in the science of music, their approbation has induced me to submit them also to the candour of the profession; not that I wish to encourage the immoderate use of discords, but with a view of introducing such a variety of harmonious combinations as to supersede the necessity of too frequent a use of the chord of the diminished seventh; for though Mr. Kollmann, in his rondo on that chord, has shewn its immediate progression to all the twelve major and minor keys; yet as some of those progressions are harsh, composers have selected the most harmonious of them for general use, which begin now to be distinguished, not only by the scientific, but by the musical ear; and as the progressions are generally the same, a continuation of them would be likely to descend from elegance to insipidity. It follows, therefore, that as concords are not limited in their progression, and as they leave the ear in a pleasing uncertainty, every variety of effect, from the most sublime to the most airy, may be produced by the use of them sparingly interspersed with discords, particularly by admitting the two-fold resolution of the latter. This kind of resolution may be applied even to the chord of the diminished seventh, as may be seen by the following example in C minor modulating into B♭ minor. B7, C$\frac{6}{4}$, D♭, B♭, F♭$\frac{6}{4}$, F$\frac{5}{3}$, B♭. I need not give any further examples, as they will naturally follow from what has been said above.

This appears to me to the clearest and most intelligible method of explaining the resolution of discords, it being quite unnecessary to consider them in a double point of view, which Rameau, by his subdominant, and other writers by various theories, have done: and I believe, that in the most complex organ points, concords will be found to follow discords, either against the bass or amongst the parts, in such a manner, as that the holding bass is related to the whole.

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Although in removing from one key to another, the new key may be announced by one of the inversions of its dominant, yet the threefold use that may be made of the common chord, as I have already explained, must be of great utility in uniting the different keys, and rendering the modulation easy, natural, and flowing. The common chord is, indeed, thus treated by all good composers, but I do not recollect having met with this explanation of it. In further illustration of this, C, with its common chord major, may be considered as a key note, or as a fourth to G or fifth to F, after which any progression may be taken that belongs to those scales. E with a chord of the sixth may be indifferently used, as a third to C, a sixth to G, or a seventh to F. As F, the fourth in the key of C, frequently carries a chord of the sixth, it may in that case be considered as belonging to the scale of C, or as a third to D minor, or as the descending minor sixth of A minor, where D, the fundamental note, becomes a fourth. When D in the key of C carries a chord of the sixth, it may be indifferently used as a second of C or the fourth of a minor. In the first case, it is derived from an incomplete chord of the seventh to G, and in the second, from the imperfect chord of B. The first inversion of the above three chords thus explained will enable the reader to pursue their second at his leisure.

It has been a received rule, that any two common chords may follow each other, which contain a note common to both; but this rule appears to be of less use in natural than abrupt modulation: for in passing from a major chord to its third, the ear rather expects a chord of the sixth or $\frac{6}{5}$b than its minor chord: whereas passing from the major chord to its second above with a minor one, seems more agreeable on account of its being one of the progressions of the interrupted cadence. The common chord on the fourth of the key sometimes succeeds that on the fifth, which is rendered agreeable by the expectation of the imperfect cadence or one of its inversions. Now in these two progressions, the succeeding chords have not a note in common to unite them. Again, if the second of two chords ascending diatonically should be major, when a minor chord was expected it is rendered agreeable by being felt as the dominant of a new key. But in abrupt modulation, as from C to F minor, from C to A♭ major, from C to E♭ major, from C to A major, from C to E major, the note in common is of considerable importance, as it not only sanctions the transition, but may serve as a direction to the

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position of the chords; for when, to produce particular effects, such transitions are used, the note that unites the two chords should generally be laid uppermost, in order to render them harmonious. That from C to F minor, indeed, seems exempted from this rule, since C with its major third is its dominant. The first order from C to A♭ appears to be C in its first position, A♭ in its second, the second C in its third position, A♭ in its first. I imagine no composer would use C in its first and A♭ in its third position. The first order from C to E♭ major may be C in its third, E♭ in its second position, the second C in its first, E♭ in its third position. With respect to the transitions from C to A major, or from C to E major, it seems better to avoid the third uppermost in the succeeding chord, as that would characterise it as a dominant. This observation, however, does not apply to A♭ or E♭, as the notes to which they would be dominants, are too remote from the key of C.

Although there is a note in common to C major and G minor, and to C minor and F major, those progressions seem somewhat hard; for in the first case the E natural has the effect of a major 6th to G, which ought to ascend; and in the second the A natural, being the major sixth of C minor, seems to forbid the adoption of F as a key note.

There is also a note in common to C minor and A minor, and to C minor and E minor, but the second of each of those chords seems too remote to be used in succession.

A fine effect and an agreeable surprise to the ear may be produced, by using in the major key the interrupted cadence, properly belonging to the minor previous to a perfect cadence, being made as in the following example in the key of C:—F $\frac{7}{6}$, G $\frac{4}{2}$ 3, A♭, G $\frac{6}{4}$, G $\frac{6}{5}$, C.

I shall conclude my present remarks by observing, that though the rules of harmony constitute what is particularly taught in modulation, yet if the modulator would entertain himself and his hearers, he must assiduously cultivate melody which ought to be supported and enriched, but not obscured by modulation.

J. TAYLOR.

58, *Pottergate-street, Norwich,*
March 8, 1819.

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TO THE EDITOR.

Sir,

I Observe, in the first number of your very excellent work, an account of the merits of the late Mr. Harrison as an eminent singer, wherein he is mentioned as having been "trained from his earliest years among the choristers at the Chapel Royal of England." I presume you mean the Chapel Royal of St. James's, as I do not know of any other. With regard to Mr. H. being educated in that choir, I believe there is a little mistake, for I have reason to think he was never admitted amongst those choristers. I beg to say I was admitted into the Chapel Royal in the year 1772, and I am positively certain in stating that Mr. H. was not in that choir, either before me, with me, or after me; indeed, a list of those who were educated in the same school for fifteen years previous to my admission now lies before me, and Mr. H.'s name does not appear among them.

I believe I am pretty correct in stating that Mr. H. was principally, if not entirely, brought up by a Mr. Burton, (who frequently sung in the chorusses at the oratorios at Drury-lane, at that time under the joint directions of Messrs. Stanley and Linley,) consequently could not have been a chorister at the Chapel Royal; for, had he been one, he must have been educated under the late Dr. Nares. In saying thus much of Mr. H. I trust I shall not be considered as depreciating his superior merits as a public singer: his super-eminent abilities are too well known to need any further comment.

I beg to add the very great pleasure and satisfaction I have had in perusing the two numbers which have already appeared, and trust the future numbers will afford equal pleasure.

I remain, Sir,

Your obedient humble Servant,

J. W. H.

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MEMOIR OF PAISIELLO.

THE CHEVALIER GIOV. PAISIELLO, yielding to the entreaties of different biographical authors, has occupied himself in retracing the origin and the order of his labours in the exercise of his art, which he reduces to three principal epochs. He has in consequence methodically arranged the following account, which he addresses to M. CHORON, at Paris.

G. PAISIELLO, son of FRANCOIS and of GRAZAZIA FOGIALE, was born at Tarentum on the 9th of May, 1741. His father was a veterinary surgeon, particularly distinguished in his art, and the reputation he had acquired, not only in the province of Lucca but in the whole kingdom, procured him the honour of being employed by the King of Naples, Charles the Third, during the war of Velletri.

His father determined as soon as he had attained his fifth year, that he should study till he was thirteen, with the Jesuits, who had a college at Tarentum; and, as it was the custom of these fathers to have the service for the Virgin sung in all their feasts, they remarked when their young pupil sung the hours of Matins, that he had a fine contralto voice and an excellent ear. Upon this observation, a CHEVALIER D. GIROLAMO CARDUCCI, of the same city, and who superintended the music for the Holy Week in the church of the Capuchins, endeavoured to make him sing some pieces from memory. Young PAISIELLO acquitted himself in such a manner that it might have been imagined he had studied music for a length of time. This was in March, 1754. The CHEVALIER CARDUCCI perceiving the promising genius of PAISIELLO, advised his father to send him to Naples, in order that he might study music, and for this purpose instantly to place him with some good chapel-master, but his parents would not consent to it, for being their only son, they could not resolve to part with him.

The reiterated entreaties of the Chevalier began at last to prevail, and they promised to give an answer, after having reflected more maturely. In short, after some time had elapsed, they determined on sending him to Naples; his departure was fixed for the mouth of May following, and in the mean time he employed all his time in learning the first elements of music, under an ecclesiastic, a secular priest, named Don Carlo Resta, of Tarentum, an excellent tenor,

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who played very well on the archlute, an instrument which PAISIELLO made use of during the two or three months allotted to him for acquiring the first instructions. He afterwards set out for Naples with his father, and in June, 1754, he was received into the Conservatorio of St. Onofrio, where he had the happiness of finding the celebrated Durante, master. It was under him that he studied, and at the end of five years he became first master* among the pupils of the Conservatorio. During the next four years he composed there some masses, psalms, motetts, oratorios, and a comic interlude, which was performed in the same Conservatorio. This interlude procured him the advantage of being employed to compose, in 1763, an opera for the theatre at Bologna.

Here begins the first epoch of his works.

At the theatre of the Marsigli, at Bologna, *La Pupilla*, *I Francesi brillanti*, *Il Mondo alla rovescia;* at Modena, *Madama L'Umorista;* at Parma, *Le Virtuose ridicole*, *Il Sogno d'Abano;* at Venice, *Il Ciorlone*, *Le Pescatrici;* at Rome, *Il Marchese Tulipano;* at Naples, *La Vedova di bel genio*, *L'Imbroglio delle Vajasse*, *l'Idolo Cinese*, (it was for this work that the court of Naples began the custom of having comic operas performed in the little theatre of the court); *Lucio Papirio*, *Il furbo mal accorto*, *L'Olimpia*, *Pelee*, a cantata for the marriage of Ferdinand the Fourth with Maria Caroline, of Austria; at Venice, *L'Innocente fortunato;* at Milan, *Sismano nel Mogolle;* at Naples, *L'Arabo cortese*, *La luna habitata*, *La Contesa dei Numi;* at Rome, *La Semiramide*, *Il Montezuma;* at Naples, *Le Dardane*, *Il Tamburro notturno;* at Venice, the same work, with changes and augmentations; at Milan, *L'Andromeda*. He composed in this city twelve quartetts, for two violins, tenor and harpsichord, for her Royal Highness the Archduchess Beatrice of Este, wife of Ferdinand of Austria, Duke of Milan; at Turin, *Annibale in Italia*, *I Filosofi*, *Il Gioeditore;* at Naples, *La Somiglianza dei Numi*, *L'Astuzie amorose*, a mass for the dead, for two choirs, for the funeral of the Prince Royal D. Gennaro di Borbone; *Gli Scherzi d'amore e di fortuna;* *D. Chisciote della Mangia*, *La Finta Maga*, *L'Osteria di Mere Chiara;* at Modena, *Alessandro nell' Indie;* at Naples, *Il Duello Comico*, *D. Anchise Campanone*, *Il Mondo della Luna;* at Venice, *La Frescatana*, *La Discordia Fortunata*, *Il Demofoonte*. At this time he was

* This is the name given in the conservatorios to the students who are also tutors.

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engaged for the theatre in London, but an invitation from the Court of Russia, caused him to break his engagement; at Naples, *Socrate imaginari;* at Florence, *Il gran Cid*, *Il finto principe;* at Rome, *Le Due Contesse*, *La Disfatta di Dario*, (it was in this opera that an air in two movements was composed for the first time; *Mentre ti lascio o figlia*, sung by the tenor ANZANI, and which has since served as a model to all composers; at Naples, *Dal Finta il vero*. It was at the time when this opera appeared, that the Court of Naples went for the first time to the comic theatre. In this same year, that is to say on the 28th of July, 1776, he departed for Russia, and entered the service of Catherine the Second, with an appointment of four thousand roubles. As music master to the grand Duchess he had nine hundred roubles, and his country house, which was allowed him during five or six months in the year, procured him two thousand roubles. With these and some other advantages, he had an annual income of nine thousand roubles.

SECOND EPOCH.

M. PAISIELLO lived in Russia nine years, during which time he composed *La Serva Padrona*, *Il matrimonio inaspettato*, *Il Barbiere di Siviglia*, *I Filosofi imaginari*, *La finta amante*, (this opera was composed for Catherine's journey to Mohilow, in Poland, where she had an interview with Joseph II.) *Il mondo della luna*, (in one act) *La Nitteti*, *Lucinda ed Armidoro*, *Alcide al Bivio*, *Achille in Sciro*, a cantata for Prince Potemkin, and an interlude for Prince Orloff.

During his abode in this country, he composed for his pupil, the Grand Duchess MARIA FEDEROWNA, wife of the Grand Duke PAUL PETROWITZ, afterwards Empress, several sonatas and pieces for the piano, making two volumes. He also arranged a collection of rules for accompaniment on the piano forte. This small treatise was printed in Russia, and on this occasion the Empress presented him with an annual pension of nine hundred roubles. At Warsaw he composed the oratorio of *La Passione*, set to METASTASIO's words for King Poniatowski.

THIRD EPOCH.

At Vienna he composed for the Emperor Joseph II. the opera of King Theodore, and twelve concerted symphonies. From thence he returned to Naples. On his arrival in this city, Ferdinand IV.

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took him into his service, in quality of master of the chapel, with a salary of twelve hundred ducats. He directly composed his opera *Antigono*. At Rome *L'amore ingapuzzo*, at Naples *La grotta di Trofonio*, *Le Gare generose*, *L'Olympiade*, *Il Pirro*. This work was the first of the serious kind in which introductions and finales were employed. It also contains a scene where the principal person executing a monologue is surprised by soldiers, who arrive to the sound of a military march, and which agrees with the song of the actor, a scene which has since served as a model to many composers.

At this time M. Paisiello received from the King of Prussia (William,) an invitation to Berlin, but which he could not accept, being in the service of the King of Naples, (Ferdinand IV. of Bourbon.)

A short time after he gave at Naples *I Zingari in fiera*, and composed for the funeral of General Hoche a funeral symphony, which procured him a recompense from General Bonaparte. He afterwards gave *La Phedra* with some analogous ballets—*Le Varie Gelosie*, *Catone in Utica*.

He was invited to take a new engagement in Russia, but the motives which had induced him to refuse the offers of the King of Prussia, prevented him from accepting those of the court of Russia. The King of Naples commanded him to set to music *Nina, O la pazza d'amore*, for the little theatre of the country of the Belvidere.—This opera was afterwards performed at the Florentine theatre with the addition of the quartett.

Guinone Lucina was composed for the churching of the Queen of Naples, (Caroline of Austria.) In this cantata, an air intermixed with chorusses, was used for the first time, and which has been since imitated by other composers. It was followed by *La Zenobia di Palmira*. Being invited to London, where it was impossible for him to go, he sent to the theatre of that city the opera of *La Locanda*, which was afterwards performed at Naples, under the title of *Il Fanatico in Berlina*, with the addition of a quintett. He then composed a grand *Te Deum*, for the return of the King and Queen of Naples, from Germany, a cantata *(Dafne ed Alceo,)* for the Academy *dei Cavalieri;* a cantata *(le Retour de Persée,)* for the Academy *des Amis*, *L'Elfrida*, and *L'Elvira*.

At Venice, *I Giuochi d' Agrigento*, at Naples, *La Didone*, *L'Inganno felice*, *L'Andromaca*.

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The revolution having broken out in 1789, the government assumed the republican form. The court abandoning Naples and returning into Sicily, the government named Paisiello, composer to the nation. But the Bourbon family being re-established, they made it a crime to have accepted this employment, and till the moment that he was freed from the reproaches cast on him, his appointments were suspended. At last, after two years had elapsed, he was restored to his situation. He was afterwards demanded by the first consul of France, Napoleon Bonaparte, and Ferdinand King of Naples gave him a dispatch with an order to go to Paris, and place himself at the disposal of the first consul Alquier, the minister of France, resident at Naples, pressed him on this occasion to declare his intentions respecting the fees and the treatment he desired. M. PAISIELLO replied that the honor of serving the first consul sufficed him.

On arriving at Paris he was provided with a furnished apartment, and one of the court carriages; he was assigned a salary of twelve thousand francs, and a present of eighteen thousand francs for the expences of his stay besides those of his journey.

He was offered at Paris several employments, such as those of Director of the Imperial Academy, and of the Conservatorio; he refused them all, and contented himself with that of Director of the Chapel, which he filled with excellent artists. He composed for this chapel sixteen sacred services, consisting of masses, motetts, prayers, &c. and besides these he composed the opera of *Proserpine*, for the Academy of Music, and a grand mass for two choirs, a *Te Deum* and prayers for the coronation of the Emperor.

Finding that the climate of Paris did not agree with his wife he quitted this city after residing in it two years and a half, and notwithstanding his distance from thence he continued to send every year, to Napoleon, a sacred composition for the anniversary of his birth, the 15th of August. A year after his departure the Emperor proposed to him to return to Paris, but the bad state of his health prevented him from accepting the invitation.

The Bourbon family being obliged to quit Naples, King Joseph Napoleon confirmed to him the place of Master of the Chapel, of composer and director of the music of his chamber and of his chapel, with an appointment of eighteen hundred ducats. He has composed for this chapel twenty-four services, consisting of masses, motetts, and prayers.

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At the same time Napoleon sent him the cross of the legion of honor, which Joseph himself presented to him, with a pension of a thousand francs. He has since composed the opera *Dei Pittagorici*, which might serve as a model both to poets and to musicians, and which procured him the decoration of the order of the two Sicilies, from the King; he was also named a member of the Royal Society of Naples, and president of the musical direction of the Royal Conservatorio. Joseph having gone to Spain, Murat, who succeeded him, confirmed M. PAISIELLO in all his employments.

At the time of the Emperor's marriage with her Imperial and Royal Highness the Archduchess of Austria, M. PAISIELLO thought it his duty to present his Majesty with a sacred composition, and in token of his thanks, his Majesty sent him a present of four thousand francs, which was accompanied with a letter, addressed to him, from the Grand Marshal of the palace, containing the acknowledgments of his Majesty.

Besides the offices already spoken of M. PAISIELLO is chapel-master of the cathedral of Naples, for which he has composed several services *alla Palestrina*, he is also chapel-master to the municipality. He has composed for different religious houses, now destroyed, a great number of offices, such as three masses for two choirs, two masses for five voices, three masses for four voices, two *Dixits* for four voices, three motetts for two choirs, six motetts for four voices, a *Miserere* for five voices, *alla Palestrina*, with an acccompaniment for a violoncello and tenor, a *Christus*, besides three cantatas for a single voice, for amateurs, four notturnos for two voices, six concertos for the piano forte, composed expressly for the infanta Princess of Parma, afterwards Queen of Spain, (wife of Charles IV.)

M. PAISIELLO is the first who introduced the tenor into the comic theatres of Naples; an instrument which was not at all in use. He is also the first who brought into these theatres and the churches the use of concerted bassoons and clarinets.

It was he who took off the prohibition of applauding in the theatre of San Carlos, singers and composers; the King set the example by applauding an air sung by CARLO RAINA, in the opera of *L. Papirius*.

M. PAISIELLO has been named a member of many learned societies, such as of the Napoleon Academy, of Lucca, the Italian Academy, sitting at Livourne, and the society of the Children of

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Apollo, at Paris. On the 30th of December, 1809, he was elected an associate of the Institution of France.

Among the numerous works of which we have given the list, there are many which have had general success, and which have been and are still performed in the principal theatres of Europe. The following are among the comic operas :—*La Frescatana*, *Le Due Contesse*, *Il Re Teodoro*, *Il Barbiere di Siviglia*, *Il Furbo mal accorto*, *D. Anchise Campanone*, *La Modista raggiratrice*, *I Zingari in fiera*, *Dal Finto il vero*, *L'inganno felice*, *L'Arabo cortese*, *L'Amor contrastato*, *Il Tamburro notturno*, *La pazza per amore*, *L'Innocente fortunata*, *Il matrimonio inaspettato*, *La Serva Padrona*, *I Filosofi imaginari*, *Le gare generose*, *La Grotta di Trofonio*. Among the serious operas—*La diffatta di Dario*, *L'Elfrida*, *Il Pirro*, *La Nitteti*, *L'Antigono*, *Lucinda ed Armidoro*, *L'Olympiade*, *Il Demetrio*, *L'Andromaca*, *La Fedra*, *Catone in Utica*, *I giuochi d'Agrigento*. Among the works for the church—*La Passione*, the mass for two choirs, the *Te Deum*, the motetts and funeral symphonies.

Although the cold and tiresome poem of *Proserpine* very much injured the success of the music in France, where, in the eyes of the public, the poem decides the success of an opera, M. Paisiello thinks that this work, translated into Italian, will increase those on which his reputation has been founded.

To complete the account M. Paisiello has thus rendered of himself, some remarks on the nature of his talents, and on those qualities which characterised him are merely necessary. To do this in few words, they are fertility of invention, an extraordinary and happy facility of finding subjects full both of nature and originality, a talent unique in developing them by the resources of melody, and embellishing them by interesting details, an arrangement always full of fancy and learning, a taste, grace, and freshness of melody by which he has far surpassed all other composers, and has been a model to those who have laboured after him. His composition always very simple, and divested of all affectation of learning; is not only extremely correct, but exceedingly elegant, and his accompaniments always very clear, are at the same time brilliant and full of effect. With regard to expression, although simplicity seems to be its principal and ruling character, it is not less true that he knows perfectly how to introduce variety, to seize on the different methods of producing effect, and to pass from the comic, from the simple and un-

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affected to the pathetic, to the majestic, and even to the terrible, without losing that grace and elegance, from which it appears impossible for him to depart.

Such are the qualities which have obtained M. Paisiello the suffrages of all, both those of the public and of amateurs, as well as those of the learned and of masters.

No composer could at any time have been more universally admired, sought, applauded, and sung in all the nations of Europe, nor have better deserved the distinguished reception his works have every where met. No one has more enjoyed such universal success. Placed at the same time among the most delightful authors and among the finest classics, he has received the homage of his age, and has assured to himself that of posterity.

PRELIMINARY REMARKS ON BASS SINGING.

OUR two first numbers contained a detailed analysis of tenor and soprano singing, as exhibited in the highest examples this country has known during the memory of those of the present times. We shall now proceed towards the completion of the series, by some account of the progress of bass singing during the same period. But before we attempt to illustrate as heretofore, by character, it appears to be necessary to prefix some account of the changes which this department of public singing has undergone, as well as of the state in which we now find it.

At the commencement of this æra, the airs selected for basses in the principal concerts of the metropolis were principally from the works of HANDEL. After so much has been everywhere written upon the style of this master, it may seem superfluous to enter upon any remaks relative to what ought to be so thoroughly understood; but nevertheless a short notice is indispensible.

It is principally to be observed, that HANDEL wrote for particular singers, and was therefore compelled to adapt himself to their capacities; we shall have reason to perceive that similar circumstances operating upon other composers, have produced very singular and very contrary effects. His bass songs were written in a flowing and

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powerful, but mechanical and heavy style. He endeavoured to infuse lightness by divisions rather than by melody, and the whole cast of these airs are suited to the ponderous and rough magnificence of genuine bass voices of great compass and strength, in the lower tones especially. HANDEL's bass songs of touching sentiment, of which *Tears such as tender Fathers shed*,* and *How willing my paternal love*† are examples, though beautiful in point of melody to modern ears, seem wanting in the grace and tenderness which alone can enable bass voices to affect the hearer. They are too sombre. While on the contrary, such songs as *Revenge Timotheus cries*,‡ *Honor and arms*,† and *See the raging flames arise*,¶ though composed with prodigious energy in the declamatory parts, are somewhat coarse in effect from the dry, mechanical formation of the divisions of which they are so materially made up. These two species, however, give us the most forcible examples of the general manner in which our greatest genius thought it best to compose for this kind of voice. We beg to be understood now to speak generally, for there are particular instances which cannot be classed with either of these. Three of the airs in *the Messiah* stand alone. They mix both the cantabile and passages of division in a manner as extraordinary as full, rich, and expressive. *But who may abide the day of his coming*, is a melody abounding with very chaste and impassioned eloquence. The recitative and air, *For behold darkness shall cover the earth*, and *The people that walked*, are written in a style of curious, and we may say felicitous adaptation, which has never been equalled, and will certainly never be surpassed. To crown the magnificence, grandeur, and solemnity of the part HANDEL has assigned to his bass in this the most inspired of his works, comes *The Trumpet shall sound*, a song of an expression so matchless and unearthly, that it conveys the language of the most awful prophecy which waits upon mortality, in sounds not less impressive and heart-piercing than the sacred words themselves. The minor movement is to our apprehension so infinitely simple, yet so imposing in its structure, that it always seems to us as if HANDEL had reached the utmost intensity of thought and feeling in the composition of the few bars which it contains. It is not at all below the latter part of *I know that my Redeemer liveth*, and we know of no task requiring more a sublime understanding of the whole combined

* Deborah. † Sampson. ‡ Alexander's feast. ¶ Joshua.

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eloquence of the art that is indispensible to the execution of this song. From this, perhaps the highest of all HANDEL's compositions for a bass, we may migrate to the beautiful and unique chromatic song in the *Dettingen Te Deum*, "*Vouchsafe, O Lord, to keep us this day without sin*," as exhibiting a new and more interesting manner of pathetic writing. This and "*When thou tookest upon thee to deliver man*," (in the same piece) are almost the only instances of an approach to that style of writing for basses, which now prevails both in Italy, Germany, and England. Of the lighter manner of divison which we have spoken of above "*The God of battle quits the bloody field*," *in Hercules*,* is a sufficient specimen. If we turn to his operas, "*Sorge infausta*," "*Nasce al Bosco*," and "*Del minnacciar del vento*," shew us the genius of these compositions.

Such was the school in which the bass singers from the time of HANDEL to the appearance of the works of HAYDN in this country were principally trained. They naturally became powerful, solemn, and what was then called scientific, but their execution would be grave rather than touching, mechanically strict and stately rather than airy or agile, or refined. DR. BURNEY, in his history of the commemoration of HANDEL, at Westminster Abbey, and the Pantheon, speaks only of the *flexibility and compass* of SIGNOR TASCA, who sung the bass parts. Those now living who heard him there, consider that his voice was rough but powerful, and his manner heavy. The very first bass singer of note we remember was MR. SALE, so long one of the gentlemen of the chapel, who had a sound voice, but whose manner would now be esteemed neither finished nor affecting. MR. MEREDITH,† of Liverpool, was the next in our recol-

* There is in this oratorio one of HANDEL's finest bass songs "*Oh Jove what land is this*," which we believe is almost unattempted since HANDEL's time. We never heard of but one instance where it was tried. This was at a provincial meeting by a provincial organist, who was so overpowed by the prodigious weight of accompaniment, that after a fruitless endeavour to sustain a few bars, he found himself completely overawed, and he sat down and left the song unfinished. "*O God of truth*," in *Belshazzar*, a song never sung, is amongst the most magnificent HANDEL ever wrote, and in a manner differing materially from his common writing for basses.

† This singer made but one attempt in London, (at the Lent oratorios we believe, for we speak upon tradition,) when he was so overcome by his fears that he literally cried instead of sung amidst the hisses of the audience. He had notwithstanding, much merit, and was highly esteemed at Liverpool and other provincial meetings where he assisted. His figure was very large and uncouth, and his features hard and rugged.

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lection. The tone of his voice was by far the most interesting of any bass singer we ever knew, and his power was very great and imposing. CHARLES BANISTER was there about the same period, the most in estimation at the theatres, and his voice and his style were alike powerful by nature and feeling, though rough and unpolished. He gave CARTER's very spirited description of a sea fight, "*Stand to your guns my hearts of oak*," with a corresponding animation.—SHIELD wrote "*The Wolf*" for him. It was a frequent custom with BANISTER to introduce a very few notes of his brilliant falsette* into contrast with his low tones. He did this in the closing passage of the slow movement of *The Wolf*, and also in various parts of *Capt. Macheath's* songs in *The Beggar's Opera*.

The state of bass singing must be thus accounted at a low ebb, and DR. BURNEY, in his narrative of the commemoration, uses an expression, which amounts to an admission, that he considered this branch of vocal science to have sunk from its former level. Speaking of "*Nasce al Bosco*" he says, "it was composed for MONTAGNANO, one of the most celebrated bass singers in HANDEL's service, when that species of voice *was more in fashion*, and *perhaps more cultivated than at present*." These recessions or intermissions of public opinion with respect to particular parts of science, their enjoyment or their application, makes up a portion of that interminable variety which it has pleased Divine Providence to implant in our own dispositions, as well as in the nature of all other things, to diversify and augment the lot of human happiness. About the very moment when the historian thus gives us to know that bass singers had probably fallen off from former excellence a performer was rising, who was to renew in a far greater degree the public regard towards this department, and a composer was about to give birth to a totally new mode of writing for the voice, which has contributed to place the hitherto dull and mechanical bass, nearly upon a level with the powerful, brilliant, and impressive tenor. The first of these was MR. BARTLEMAN, of whom it is our design to speak particularly, and in detail. The last is JOSEPH HAYDN, who has imparted to his airs for the bass, a character of grace, elegance, suavity, and cap-

* BANISTER used to play *Signor Arionelli* in the farce of the *Son in law*, in a falsette throughout, and sung "*Water parted from the sea*," in imitation of the poor mutilated beings who were not then banished from our Italian Opera.—ROSELLI who appeared in 1779 was the last of them.

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tivation in the part he assigns to *Raphael* in *The Creation*, which renders that voice the most prominent and striking, as well as the most frequent in the Oratorio. We have it on the authority of the late SIGNORA STORACE, who was at Vienna at the time, we believe, that this apparent predilection arose out of the casual incident of their being no tenor of eminence in that city, but a bass of great finish and excellence, when HAYDN composed his immortal work.—Whatever may have been the cause, the effect is peculiarly fortunate for this description of vocalists, since they will no longer be doomed to bear the burden of the orchestra, and to plod on in strains "full of heaviness," and unentwined by those embellishments of fancy, which taste had so long allotted to companions who were raised through a preference of composers now found to be unjust, to the rank of superiors by an incalculable elevation. Though PERGOLESI and some other of the composers for the Italian Church and Opera had mixed more of elegance with their works than is to be found in those of HANDEL, in his Oratorios more especially, the flow of melody and fine air, which HAYDN introduced, appeared to create an entirely new style. GUGLIELMI* had indeed lightened the manner of his writings

* PIERRE GUGLIELMI, son of JAQUES GUGLIELMI, master of the chapel of the DUKE OF MODENA, was born at *Massa di Currara*. He studied music under his father till he was 18, when he was sent to the conservatory of *Loreto*, at *Naples*. The celebrated DURANTE then directed this school, from whance PICCINI, SACCHINI, CIMAROSA, MAIO, TRAJETTA, PAISIELLO, &c. have issued.

GUGLIELMI did not announce any great disposition for music, but DURANTE subjected him to the dry studies of counterpoint and composition. He left the conservatory at the age of 28, and composed, nearly directly, for the principal theatres of Italy, Comic and Serious Operas, in both of which he succeeded equally well. He was sent for to Vienna, to Madrid, to London, and returned to Naples, being then in his 50th year. It was at this epoch that his faculties acquired their greatest activity, and that his genius shed its greatest lustre. He found the theatre at Naples occupied by the great talents of PAISIELLO and CIMAROSA, who there disputed the palm. He revenged himself nobly on the latter, of whom he had cause to complain. He opposed a work to each work of his adversary, and constantly conquered him.

POPE PIUS VI offered GUGLIELMI, in 1793, the situation of master of the chapel of St. Peter. This retreat gave him (then 65) an opportunity of distinguishing himself in church music.

GUGLIELMI's works are reckoned at more than two hundred. The best are the operas of *Le Due Gemelle*, *La Pastorella Nobile*, and among his oratorios, *La Morte d'Oloferne*, and *Debora*. ZINGARELLI looked upon this last as the chef d'œuvre of GUGLIELMI. Musicians discover in this composer simple and elegant melodies, a clear and supported harmony, and whole pieces full of fancy and originality.

He died on the 19th of November, 1804, in his 77th year.

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for the basses as well as CIMAROSA.* PAISIELLO, and other Italians of the Neapolitan school the pupils of DURANTE. But to HAYDN belongs the peculiar refinement which sufficed wholly to change the manner, from excellencies merely mechanical, to strong, impressive, and delicate expression. What these and other composers have done in small detached parts, he did as a whole He combined, concentrated, & produced an entire character, (his Raphael) which we venture to say will establish for ever the practice of allotting to bass voices

* DOMINICA CIMAROSA was born at *Naples* in 1754, and died at *Venice* on the 11th of January, 1801, hardly 46 years old. He received his first lessons in music from APRILI, and entered the conservatory of *Loretto*, where he studied the principles of the school of DURANTE. In 1787 he went to Petersburgh, by the command of the Empress Catherine II. to compose some operas. The following are those which he composed in Italy, and which have been enthusiastically applauded in all the European theatres.

L'Italiana in Londra, 1779, *Il Convito*, *I due Baroni*, *Gli inimici generosi*, *Il pittore paregino*, 1782; *Artaserse di Metastasio*, 1785; *Il Falegname*, 1785, *I duo supposti Conte*, 1786; *Volodimiro*, *La Ballerina amante*, *Le trame deluse*, 1787; *L'impresario in angustie*, *Il credulo*, *Il marito desperato*, *Il fanatico burlato*, 1788; *Il convitato di Pietra*, 1789; *Giannina e Bernardone*, *La Villanella riconosciuta*, *Le astuzzie femilini*, 1790; *Il matrimonio segreto*, 1793; *I traci amanti*, *Il matrimonio per sussurrio*; *La Penelope*, *L'Olimpiade*, *Il sacrifizio d' Abramo*, 1794; *Gli amante comici*, 1797; *Gli Orazi*.

The last comic opera of CIMAROSA is *L'imprudente fortunato*, represented at Venice in 1800. *L'Artemisia* was never finished. The first act only was composed by CIMAROSA; other composers have endeavoured to add to it the two last, but without success. The public caused the curtain to be dropped in the middle of the second act.

All the operas of CIMAROSA are celebrated for their invention, the originality of the ideas, the richness of the accompaniments, and the disposition of the effects of the scene, and particularly in the buffo style. The principal part of his ideas are di prima interzione (first thoughts). One feels in hearing each piece, that they have been composed, as it were, at a stroke. The enthusiasm with which *Il matrimonio segreto* was received, cannot be conceived. In one word, this work fixed the mobility of the Italians.

CIMAROSA presided at the piano at the theatre of Naples during the first seven representations, a circumstance never before known. At Vienna, the Emperor being present at the first representation, invited the singers and musicians to a banquet, and on the same evening sent them back to the theatre, where they performed the piece a second time.

Many traits of modesty are related, which added to the glory of this great musician. A painter wishing to flatter him, said, that he looked upon him as superior to MOZART. Me, Sir! replied he rather rudely, what would you say to a man who told you that you were superior to RAPHAEL?

Amateurs are divided between MOZART and CIMAROSA, considered as dramatic composers. His Majesty the Emperor Napoleon one day asked GRETRY, what was the difference between them? Sire, replied GRETRY, CIMAROSA puts the statute on the theatre and the pedestal in the orchestra, instead of which MOZART puts the statue in the orchestra and the pedestal on the theatre.

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passages of graceful melody, and such as will allow of considerable spontaneous ornament. Another circumstance which more forcibly recommend his improvements to our countrymen has been, that they came in an English dress. We consider the Oratorio as almost indigenous here, and if it be not absolutely so, there is no sort of composition that has been so old or so universal a favorite with the British public. Operas and Ballads flourish and decay; even those for a time the most popular, but the Oratorio has hitherto survived amidst every variety of science, and every change of fashion and opinion.

Perhaps it is to a cause, similar to that which originally turned the attention of the German Orpheus to a new style of embellishments for the bass, that we may attribute the beautiful compositions of Dr. Callcott, Dr. Crotch, and Mr. Bishop for that voice, who appear to have followed in the path that Haydn marked out, though each of our countrymen have preserved his own line of originality, distinct and separate. Haydn himself scarcely excepted, we know of no author who has produced such songs as "*Angel of life*" and "*These as they change*" by the former, not to enumerate the glorious basses with which his glees abound. These were probably elicited by the powers of Mr. Bartleman, as well as by the desire which composers could not fail to have of engaging the popularity of so favourite a singer in the performance of their works, and the obligation has in a measure been reciprocated, for if the talents of Mr. Bartleman bestowed a superior lustre upon songs of so pure, delightful, original, and expressive a cast, by the agency of the powerful apprehension with which he entered into the ideas of the composer, by the energy and polish with which he sung. These productions of English genius, we very truly assert, have assisted mainly in diversifying a style, by which it had been always found difficult to retain the public attention and regard, and in fixing in the general mind a firmer acquaintance with a new and more captivating grace of manner, than he could have ever done by his manner of singing Handel or Purcell, however excellent it intrinsically may be.

These may be reckoned among the triumphs of German and English music, and perhaps so far as national style is concerned, they are not among the least. We cannot venture to compare any modern instance of the advance in art with those of Dr. Callcott's

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in the songs we have above cited, and in such glees as, "*Who comes so dark*" and "*Peace to the souls of the heroes.*" Mr. Stevens in "*Some of my heroes are low*" has gone along nearly *passibus equis* with the Doctor, and Mr. Horsley has, since that, exceeded almost every other writer in the delicacy of expression, and the fine flowing melody of his glees.* But it is to be observed, that this is a species of composition, in which the English have eminently excelled, and which has about it, really more of the true unborrowed nationality, than any other. In these pieces the bass appears almost uniformly in his new character, and in the commanding place and authority now conceded to him.

But while the English music has thus attained a rank not before known, and does indeed owe to these, its later preservers, all the distinction that remains to national composers in our concerts, novelties at present, perhaps the most fashinable, have made their way to the orchestra. These are the songs and concerted pieces of the Italian Comic Opera. For the last two or three years scarcely a miscellaneous bill has been seen in the metropolis, that has not drawn nearly a moiety of its contents from this source. At the moment we are writing, a newspaper lies before us, announcing the monstrous anomaly of Signor Ambrogetti singing the song of "*Non piu andrai*" from Mozart's Comic Opera of *Figaro*, in the course of an *Oratorio* at *Drury-lane Theatre*, while this amusement is substituting for the regular drama, during the *season of Lent.*— We cannot select a case, which so pointedly marks the growing taste, for nothing can be more repugnant to the propriety and feeling, which we should be induced to pre-suppose, would govern the selection upon such an occasion.† These songs and duetts are generally for a bass voice, and they have been rendered more popular by the delightful conjoint execution of Mr. and Mrs Lacy. We say more popular, for while we confess the prejudice, we cannot but admit that there is undoubtedly a consentaneous feeling of enjoyment, that never fails to accompany our attention to a fellow

* We may instance "*By Celia's arbour*" a composition, which in the expressive as well as scientific management of the parts, and in the attributes we have cited, is certainly not excelled by any writer, ancient or modern.

† This reminds us that at a sacred performance in a Country Church in Suffolk, given more than 20 years ago, at the opening of a new organ. Richards, late of the Bath theatre, played a violin concerto upon the well known air of Corporal Casey. The writer was present.

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countryman, in preference to foreigners. We have a sort of vague impression, that we are less removed from native habits, that we are more at home, more at ease. Mrs. Lacy has long been esteemed for her beautiful pronunciation of Italian, and her purity of manner. Mr. Lacy has, however, by study in Italy, so entirely mastered both the language and the style of singing, that he has appeared to superior advantage, even by the side of the most approved Italians who have visited our shores.*

Such have been the varieties which have contributed to transmute the originally heavy, and in this sense monotonous tone of bass singing, into the polished, affecting, and graceful manner, which at present enables the performer to introduce almost every species of ornament in use, where such ornament was never heard before, and the legitimate bass voice may now add pathos to solemnity, lightness to power, and passages of elegance to the divisions, to which we can assign no other name than mechanical. But in the progress of these metamorphoses, there has been no small danger of the real and genuine bass voice disappearing altogether. For inasmuch as the passages of expression and execution, which composers, consulting a pleasing, more perhaps than the natural defect, have now allotted to these parts, requires a facility which at first appears unattainable, so lighter voices have been substituted, and almost all the singers who have sustained bass parts of late years with reputation, have been Barytones, or of a compass which gives the high notes with greater sweetness and ease, and the low notes more feebly,† a voice in short between tenor and bass.

* We do not think the Opera has for the last 25 years been at all famous for its basses. Morelli was about that time in high repute, but he could not be said to be a good orchestra singer. Rovedino was powerful, but coarse and unfinished, and Naldi had almost as little to recommend him in concert.

† In the works of Purcell and Croft, we find the bass parts descending to E D, and in some anthems even lower notes are, we believe, to be found. Now we observe, that even where the low F occurs, the composer generally appends a little note an octave higher in the staff, thus tacitly admitting the probability of the singer not being able to sustain the lower tone. One of the anthems to which we allude was produced by a very curious series of incident, which Sir John Hawkins thus relates :—

The King (Charles the second) had given orders for building a yacht, which, as soon as it was finished, he named The Fubbs in honour of the Duchess of Portsmouth, who, we may suppose, was in her person rather full and plump.— The sculptors and painters apply this epithet to children, and say, for instance, of the boys of Fiammengo, that they are fubby. Soon after the vessel was

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The change of the pitch in Concerts has also contributed in a measure to this substitution. There a very few real basses that could touch, much more sustain, the upper F, which is constantly required, in the *natural* voice. PURCELL in "*Let the dreadful engines*" ascends to G. HANDEL constantly carries his bass to F, HAYDN very rarely indeed, and never but upon a passage where force can be employed. SHIELD, for BANNISTER, often uses F and G, the former in long holding passages, as in "*As burns the charger*" and STORACE, writing for SEDGEWICK, employs an A in one of his songs in the *Pirates*. PAER introduces a G also in *O come e buono* (*Agnese*) a song not to be matched, except from PURCELL, in the spirit, pathos, and transitions. In concerts, MR. WELCH, MR. BELLAMY, and even MR. BARTLEMAN himself must be classed under this description. Upon the stage, MR. SEDGEWICK* indeed, for whom STORACE principally wrote, had a most wonderful voice, whether we regard tone, compass, or power. MR. DENMAN also was remarkable for natural endowment. MR. TINNEY who now assists in the Oratorios, has a sound bass voice, but neither of these latter can be said to have reached any very high degree of public estimation. The only legitimate bass singer who has appeared

launched the king made a party to sail in this yacht down the river, and round the Kentish coast; and to keep up the mirth and good humour of the company, MR. GOSTLING (a public singer of great repute) was requested to be of the number. They had got as low as the North Foreland, when a violent storm arose, in which the King and the Duke of York were necessitated, in order to preserve the vessel, to hand the sails, and work like common seamen; by good providence, however, they escaped to land: but the distress they were in, made an impression on the mind of MR. GOSTLING, which was never effaced. Struck with a just sense of the deliverance, and the horror of the scene which he had but lately viewed, upon his return to London he selected from the psalms those passages which declare the wonders and terrors of the deep, and gave them to PURCELL to compose as an anthem, which he did, adapting it so peculiarly to the compass of MR. GOSTLING's voice, which was a deep bass, that hardly any person but himself was then, or has since been able to sing it, but the King did not live to hear it: this anthem, though never printed, is well known. It is taken from the 107th psalm; the first two verses of the anthem are the 23d and 24th of the psalm. "They that go down to the sea in ships, and occupy business in great waters. These men see the works of the Lord, and his wonders in the deep."—(*Sir John Hawkins' History of Music, vol.* 4 *p.* 359.)

* We once heard a professional singer now occupying the very first rank in the public favor, and one whose experience exceeds that of any other living performer in England, affirm that this man's voice was far superior to any he had ever heard in any country.

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during the period, the events of which we are reciting, and who has risen to high regard, is Mr. Lacy. No other singer has the smallest title to a comparison with Mr. Bartleman: their merits however, rest upon very distinct grounds, and without instituting any invidious comparison, we shall conclude our article by an examination of their several excellencies, after the manner in which we have before analyzed the powers of the greatest Tenor and Soprano singers of this our age.

MR. BARTLEMAN.

It will not be disputed, that a singer who could win his way to the enjoyment of so great a share of public applause by the side of Mr. Harrison, Mr. Braham, and Mr. Vaughan, persons so richly gifted by nature, and so eminently accomplished in science, who in despite of the weight which nature lays upon a bass singer, could venture to maintain, during a period of between 20 and 30 years, his full portion of reputation in the same orchestra, with all the finest female singers in Europe by turns, it will not be disputed we think, that such a performer must possess qualifications of no ordinary excellence. And such is the fact of Mr. Bartleman, who began his career among the choristers in the King's chapel, who became at once the most esteemed bass singer of his age, and who to this hour retains the same extensive public favor he has always possessed whenever his impaired health will suffer him to appear. He is a member of the royal choirs at St. James's and Windsor, he is engaged at the Ancient Concert, he is one of the proprietors and conductors of the Vocal Concerts at the Hanover-square rooms. No man in this country has the same means of constantly standing before audiences so polished, and of enjoying the assistance and support of instrumental accompanists so carefully selected and so severely disciplined. Mr. Bartleman therefore adds to those great endowments, which are his own, advantages which no other bass singer enjoys, and a station where he is enabled to command the choice of whatever is best adapted to his genius and his powers. Thus he has had the good fortune to be placed in a glowing light, and in a situation where every means that could ripen or improve his natural gifts, facilitate his acquaintance with the highest resources of his art, and set before him the most perfect examples, have been from his first en-

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trance into life accessible to him. Mr. Bartleman's intonation was formed by early practice, as his later proficiency, not less than the school from whence he comes gives us a right to suppose, upon legitimate principles. In truth no one can sing more accurately in tune, and such is his fixed power of just intonation, that we heard him aver he considers the accompaniment to afford him little more aid than he attains from hearing the pitch during the symphonies. It is a fact that singers of great volume of voice rarely hear the instuments that are going while they are singing; that is while the voice is actually passing through the mouth; and the reason is very obvious. The communication with the organ of hearing is most direct and complete from withinside the mouth. If we strike a tuning fork and apply it to a tooth, the sound appears much louder than we hear it, if the end of the fork be applied to any other external body. When any one listens attentively he will be observed to open his mouth.* But the fact will be found to be as we have stated it, and we adduce it only to prove the perfection to which Mr. Bartleman must by constant practice have brought the action of the throat. Even the long indisposition with which he has been visited, has not diminished this grand faculty. His tune was last winter as ringing and as correct as in the moments of his most vigorous bodily health. We consider no small portion of the pleasure his singing affords to be attributable to this accomplishment, for it bestows a brilliancy upon his tone, which, for reasons we shall hereafter give, we should rather be induced to think does not belong to its essential quality.

Mr. Bartleman's conception is quick, bold, and apprehensive; it illuminates whatever it glances upon; it lights up his whole manner with the energy that has struck so impressively upon the general imagination, and (in conjunction with his beautiful intonation) is the characteristic to which, we should say, he owes his vocal supremacy. Mr. Bartleman commenced his career in the church. A fancy lively to an extreme degree, there received a chastening and a tem-

* Seamen during an action are accustomed to tie a handkerchief over the mouth to prevent the sound of the guns from affecting the organs of hearing through that channel, and we know a gentleman, a bye-stander during the proof of some large pieces of ordnance in Holland, who being noticed by one of the gunners in the moment of attention to stand with his mouth opened, was cautioned to close it as he valued his sense of hearing.

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perance, which have been the more important, inasmuch as his natural vivacity must have always exposed him to the strong temptations, by which the keen sense of dramatic effect, visible in everything he does, proves him to be assailable. His execution of the song of *Polypheme*, "*O ruddier than the cherry*," which before his time had always been held to be a rude, heavy, and unmanageable composition, is truly theatrical, yet equally just. It is really gigantic. "*Thus saith the Lord to Cyrus*," from HANDEL, and above all "*Let the dreadful engines of eternal will*," and *The frost scene* in *King Arthur* from PURCELL, are as legitimate personifications as orchestra singing can admit, or as the understanding can desire from vocal art. To the last movement of PERGOLESI's exquisitely pathetic air, set to the words "*O Lord have mercy upon me*," he also imparts the exact measure of animation which the subject requires, and will bear. All these songs are in manner opposed to each other, yet MR. BARTLEMAN has hit the several shades with a delicacy and precision, at the same time that he has tasked his whole strength to the point, which shows him to be of a temper and a genius perfectly adapted to the exercise of a profession the more difficult because surrounded with limitations, which the direct and positive imitations of the stage are able to overleap or to reject. The boundaries that circumscribe our expectations of characteristic effect in an orchestra are indeed very ill defined, and the tact of a just taste in this respect must be conceded to him who hits the general sympathy of persons so removed from each other in the various gradations of science and sensibility, as they who compose the mixed audiences of the concert rooms where MR. BARTLEMAN has assisted both in London and the provinces. That he has succeeded in this main particular, is, as we esteem it, by far the highest attribute that belongs to his performance. No man was ever more alive to his art than this gentleman. His deportment from the moment he takes his place in an orchestra displays too openly to be mistaken, the genuine love he has for music. He enters with the liveliest solicitude into all the parts that are going on, and we remember the time when he could not forbear to lend all his might to the chorusses, though he had in prospect the burden of a share of the performance fully sufficient to gratify the most unbounded love of singing that ever any one possessed. These, however, are traits of an innate passion for the science and its pleasures which not even the inexpressible drudgery and fatigue that attends

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its exercise as a profession, while leagued with indisposition, were severe enough to subdue.

Upon our next heads of enquiry, we shall be found to differ very essentially from Mr. Bartleman's admirers, amongst whom we shall nevertheless claim a place. His Tone has been often held to be one of his brightest attributes. Here, however, we must dive a little into particulars. In our preliminary remarks we have submitted to the reader a general description of the notions that prevailed respecting bass singing, before the object of our present analysis appeared; we have also gone at large into the change which has since happened. We object, therefore, to Mr. Bartleman's tone upon two principles. First—It is not the tone of a legitimate bass voice at all. And Secondly—It is not brought out in the true manner and indeed the only manner in which pure tone can be produced and sustained.

We estimate the excellence of tone according to four properties. First—Its immediate sensible effect upon the ear. This operation we consider apart from its several associations either with character or sentiment. Second—Its pure conjunction with pronunciation. Third—According to the facility with which it is capable of assuming the expression of particular passions without undergoing any radical change in the mode of its production. And Fourthly—As it is capable of being blended and assimilated with other voices in part-singing. These, in our ideas, constitute the essential properties of tone, and are the final causes which ought to be regarded in any system for its formation. The first comprehends all the modifications of power, sweetness, brilliancy, in short all the pleasures derived from mere sound; the second—its combination with words; and the third—its effect in moving and exciting the sympathy of auditors by the highest attributes of vocal art. The fourth is little more than merely technical.

Mr. Bartleman's theory of the formation of tone is uniformity and roundness. His endeavours have been addressed to preserve such uniformity of voicing, and it must be conceded to him that he has cultivated the evenness and similarity throughout all his compass with success. We however deny the justice of the principle.

Our second objection is to the way in which the tone is formed. The Italians and the English differ with all other nations, principally in this branch of the art of instruction. That the Italians

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have a clear, distinct, and precise method that is always certain in its effect, is clear from the single fact that all Italian singers send forth their tone alike. That the English have no settled principle is demonstrated by the converse of the circumstance we have just cited. No two English singers produce the tone alike, nor indeed hardly any two notes of the scale. Those of the English who come nearest to pure tone, have all either been taught by Italians or by the Italian method. The best singing-master England has known during the period we are speaking of was RAUZZINI, of Bath. He has now two scholars before the public, who exemplify the excellence and congruity of his mode of tuition; these are MR. BRAHAM and MR. LACY. They have both matured their study in Italy, but we believe they both retain the same sense of their obligations to RAUZZINI, and both consider all the experience they have since gained only as confirmatory of his principles. Now we will venture to pronounce that the similarity of tone produced by both these singers is complete as to the mechanical process assumed by the organs employed in its formation and emission—that it is the purest tone the human voice can produce, and finally, that it exhibits exactly the difference and only the difference in pitch which distinguishes a bass from a tenor voice. Let it be clearly understood that we are now discussing the formation of pure tones and not the arbitrary modifications which the singer chooses to adopt with a view to the expression of particular emotions or passions. We go to the principle —to the foundation, for the very first foundation of good singing is the formation of pure tone. By pure tone, we mean that which comes from the chest. The unmixed *voce di petto*, free from any change in the throat, mouth, or head. MR. BRAHAM and MR. LACY's solmization is of this nature; and when we hear them, we feel by a sort of sympathy which directs us to the spot from whence the tone originally proceeds, that their rule and their execution is the same. When on the contrary, we have heard MR. VAUGHAN and MR. BARTLEMAN, the two finest singers of the English school, we can find no such guide. We rather perceive that the voices are not formed alike nor emitted alike. If MR. BRAHAM gives way to extravagances (as he is too apt to do) which disturb the uniformity and injure the effect, those abberations do not touch the system any more than the change, which for comic effect MR. LACY will give to a passage. These are voluntary violations which do not impair the excellency of the general code of instruction.

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The superiority of tone it will be said after all must be estimated by its effects upon the auditor. By this standard we should be content to try it. But as we cannot bring it to such a test in writing, we must endeavour to reason a little upon those effects. After the immediate operation of tone upon the ear, (and which is generally found in the case of Italian voices to exceed that of English,) we should consider that the power of combining uniformity of tone with delicate and polished articulation of words to be most vitally important.

This point MR. BARTLEMAN must instantly give up. Instead of the proper pronunciation of English vowels, he has upon *principle* bent his language to his tone—and to render the latter uniform he converts *i* into *oi*, and by a certain method of opening the mouth, which exhibits the reverse of the Italian *bocca ridente*, he introduces a combination of vowels into the pronunciation of *a* and *o*, of which we can pretend to give no description. MR. BARTLEMAN is sensible of this deviation from the orthœpy of his own language, and defends it upon the ground of rendering his tone uniform. The illustration is still more unfortunate in his execution of Italian, for when placed in this predicament, neither his tone nor his pronunciation can be said to bear the least likeness to the native Italians. This matter is now so well understood, that it will not be contended for an instant by any real judges of Italian singing. MR. BRAHAM, on the contrary, has manifested his power to sustain the first character upon the Italian stage, and indeed, we consider that his Italian singing far transcends his English. If more evidence be wanting, MR. LACY has reached the utmost propriety both in singing and pronunciation—so high indeed are his attainments, in this respect, that we have heard the best Italian scholars express their surprise at the perfection he has gained in the pronunciation of that language. His English is alike articulate and pure.

The next attribute of tone is the power of conveying by its deviations various shades of sentiment and passion, and here we again refer to the Italians. Who has ever heard such fine expression as they contrive to impart to their passages, whether of joy, or grief, of rage, or tenderness? what Italian was ever known to transmute his manner of producing tone in the course of the diversifications he employs? If this proof be disputed by the *amour propre* of our countrymen we may again recur to MR. BRAHAM. What are the effects of his

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"*Deeper and deeper still?*" can any thing be more pathetic or more impassioned than this recitative, (even in spite of his admitted extravagances) or more soothing than the succeeding air? Thus if our instances be justly taken, our principle cannot be erroneous.

To bring the question before us to a still more complete decision, we may enquire, what are the consequences of this difference of principle, when voices so trained are employed in concert with others? It has always appeared to us, that MR. BARTMEMAN's voice refuses to blend into conformity of tone in a glee. We hear him as distinctly alone as if he were singing by himself. By some this fault has been attributed to his singing too loud. But we shall not do so excellent a singer the injustice to accuse him of so vulgar an error. We attribute it solely to the quality of the tone; and while we give MR. BARTLEMAN the fullest credit for the improvement in bass singing, of which he may truly be considered the author, while he has imparted to it a degree of energy, feeling, lightness, and elegance, unknown before his time, we must nevertheless believe that he has built upon an erroneous basis in regard to TONE. The general value of his own performance has been materially diminished by this fatal mistake, and the taste of a whole generation, even should the evil extend no further, corrupted by his example.

It will have been anticipated, from what we have said concerning MR. BARTLEMAN's TONE, that his ELOCUTION cannot have escaped the pernicious effects of this radical error. In respect to the latter, we have indeed rarely, if ever, seen an instance uniting so many excellencies and so many defects. The delicate apprehension and the energy which he conveys into his expression of character, or of sentiment and passion, chastened as it is by a general sense of propriety, can hardly be too much admired, while this vitiated pronunciation of the vowels, and his short manner of utterance in declamatory passages, cannot be too severely condemned. Had MR BARTLEMAN's power of chest been more confined, had he had less command over his tone, (such as it is) his mode of quitting words and notes would frequently have been intolerably short, rugged, and unfinished, simply from his mode of pronunciation. "*u* O *o* I *wam cuome fruom thuau huoloy luand*, (softening and melting the u into a new dipthong with vowel) is really no caricature of the *system*

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upon which he equalizes his vowels* in order to produce uniformity of tone. Listen to the effects of a somewhat broader execution of it than his own, in any of those who have made him their model, and it becomes intolerable. Yet such is the real nature of the principle which has reigned so long uncontroverted, and to such an extent does the power to propagate errors which fine talents enjoy sometimes extend, that the defects are even more generally adapted than the perfections of a great artist; and the reason is obvious. The most prominent are the most striking, they catch the ear most readily and certainly, and sink most surely into the memory.

In point of science there are few singers who go beyond the object

* The following observations upon this matter were some time since published in a letter of a provincial journal from a gentleman whose naturally fine taste has been matured during a long course of years by familiar friendship with persons of the highest musical and critical attainments. They throw a good deal of light upon the subject. "SHERIDAN, in his most able investigation of the elementary sounds of the English language, discovered that the letters *i* and *u*, in their more common use, were not, as had been supposed, simple vowels, but real dipthongs. For the sake of brevity, I shall confine my observations to the first of these, of which he says: 'The sound *i* is composed of the fallen and slenderest of vowels, *a (aw)* and *e*, the first made by the largest, and the last by the smallest aperture of the mouth. Now if we attend to the process in forming this sound, we shall find that the mouth is first opened to the same degree of aperture, and is in the same position as if it were going to sound *a (aw)*, but *before the voice can get a passage through the lips*, the organs are put in the same position as when *e* is formed, and a *third* sound is produced, which is *different from both*.' Now I have always thought that some one of our eminent public singers, (Harrison was the first in whom I heard it exemplified) by an unfortunate misapplication of this theory, introduced the present offensive manner of dissolving this dipthong, which unlike all others, except the *u*, (to which I shall not now advert) effects, by the union of its elements, something quite different from that which is produced by their resolution—as different as *white* is from the seven prismatic colours. I admit that the sound of *i*, as explained by SHERIDAN, is incapable of being sustained as a musical sound, since, if you dwell upon the first letter of the dipthong you obtain the offensive sound of *aw*, and if on the second, the slender sound of *e*. It may be asked, what then is to be done? I reply, where the expression requires or will admit rapidity of utterance, there to pronounce the words in their ordinary manner; but where a sustained sound is necessary, there let the singer, as the English singer is compelled frequently to do, substitute one sound for another. I will endeavour to give an instance of both. In singing "*How vain is man who boasts in fight*," it is surely better to articulate the word *fight*, however unmusical it may be, than *faw-ete*, as HARRISON used to do. Or suppose the words to be '*Cease thy anguish, smile once more*,' it is obvious that those of the modern school, if consistent with themselves, would articulate thus: Cease *thaw-e* anguish, *smaw-ele* once more. If they say '*No*, we would substitute some other sound for the *i*,' I perfectly agree in the propriety of the answer; but then, I ask, why not do the same in all cases where a sustained sound of *i* is necessary?"

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of our memoir either in the knowledge that more particularly appertains to his own department, in a thorough acquaintance with the business of an orchestra, or in the general scope of his musical reading, particularly of the old masters. His singing, however, bears no marks of erudition. He appears studiously to avoid affectation, and we should consider his style of ornamenting to err on the side of plainness rather than as too elaborate or *recherché*. It may fairly be said that in this as well as in EXECUTION a bass has far less room to sport in than other voice. The space, however, has been lately extended, and the songs of HAYDN and other modern composers afford ampler scope. We are not enamoured either of MR. BARTLEMAN's mode of executing divisions, which we consider to be too *staccato* and mechanical, or of his mode of gracing. Almost every thing that deserves the name is modern, and is moreover derived from the Italian school. MR. BARTLEMAN is more of the ancient than the modern, and most of all English—a title which in every thing but vocal art we glory in being able to boast, is the proudest a man can bear. We have bestowed upon MR. BARTLEMAN more minute observation than upon any other performer, for we are happy to admit that he has hitherto not only been the greatest bass singer of his time, but that he has hitherto stood unrivalled and alone. Notwithstanding his talents are splendid, his faults are great, and the consequences of these faults are, if of a magnitude, still more important. While we do him homage we wish to do him and his art equal justice. We have performed our obligations with more than common care, and we intreat that nothing we have said may be interpreted harshly, for we doubly lament that where there is so much to praise, to admire, and to imitate, there should be necessity for any reservation in favor of the general interests of science.

MR. LACY.

We consider MR. LACY to be without question the most legitimate bass singer, the most accomplished in various styles, and altogether the most perfect and finished, that has appeared in this country.—And if he has not been heard so frequently as to give his reputation the wide diffusion that his merits entitle him to expect, it is owing to the following causes, which since they very materially effect the

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public exercise of the art, and the rise of concert singers in general, may have a place here.

Those who do not examine very scrupulously the constitution of the public concerts in London, are apt to suppose, that nothing is so easy as for talent to open to itself an avenue to the favor of a metropolitan audience, and through that medium to the kingdom at large. Far from it; there is nothing more difficult. Till this season there were only two established concerts of repute in London. The concert of Antient Music is in the hands of directors, who not only must be well satisfied of the claims of any candidate for a place in their orchestra, but they also, with a commendable spirit of justice, look to the past services of their singers, and it seldom happens that individuals are displaced, who continue to maintain a fair professional reputation. Mr. Bartleman has, therefore, with the exception of periods of indisposition, constantly retained the lead as the bass singer there. Of the vocal concerts at Hanover-square, he is a proprietor. The oratorios, therefore, are the only places left open to the competition of new performers, and even here there are circumstances which might well forbid a singer's appearance. There are also, it is true, the benefit concerts, but it will naturally follow, that the parties are anxious to obtain the assistance of those of most repute. Thus the rights of prescription throw so many impediments between a young singer and the public, that many years must pass away before an opportunity is afforded him of becoming extensively known. Add to these circumstances, that bass voices are seldom, we may say never, calculated to make those instant and striking impressions that belong to voices capable of great force and display of execution. They have rarely any thing of such a character assigned to them. It is no wonder, then, if a singer of this description creeps more slowly into estimation than those of any other class. In the instance before us there are also other drawbacks. Mr. Bartleman and Mr. Bellamy were from their childhood constantly before a London audience. Mr. Lacy is still young; he was educated at Bath, under Rauzzini. He came out in London before his singing had received that superior richness and polish it has now obtained; during the short time he has been before the public, he has been intermediately employed at provincial meetings, and lastly he has passed a considerable period in his studies in Italy. We lament to add, that at the very moment when his talents are matured, and when

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his country has begun to be gratified by his powers, and might be greatly benefited by his example, the state of his health has determined him to try a warmer climate; and, probably, before this sheet meets the public eye, he, with MRS. LACY, by far the most able of our native female singers and instructors, will be on their voyage to Calcutta.

MR LACY is endowed by nature with organs of great strength and delicacy. His voice is rich and full toned, particularly in the lower notes. His natural compass is from E to F, or about 16 notes. His ear is so remarkably accurate, and the muscles of his throat so formed by practice, that they are rarely even affected by the indisposition under which he so continually labours. If he can sing at all, he sings in tune. In point of INTONATION, he therefore equals, if he does not exceed, every other singer we ever remember to have heard. But what affords a more certain proof of his quickness in discriminating sounds, as well as of the facility with which he can use and apply the powers of his voice, is the faculty of imitation which we happen to know he can exercise with extraordinay accuracy in respect to similitude, and with great variety of purpose both in singing and speaking. Nor is it a less remarkable proof of good taste and sound judgment, as well as versatility and resource, that his singing is pure and original. In it there is not the faintest trace of the manner of any other performer, except that natural resemblance, if we may so call it, which appertains to singers who have been trained upon the principles of one school, and who belong, as it were, to the same musical family. Thus the same principles of voicing, and even of gracing, may be perceived to be common to MR. BRAHAM and MR. LACY, as derived from their master, RAUZZINI; but nothing that can be called imitation, can be traced in his style. Direct imitation, in our mind, always indicates the want of the natural and wholesome strength that attend poverty of conception and a barren genius. "*The man that follows must always go behind*" is a homely truism, but it is precisely to our point. MR. LACY, on the contrary, acts upon his own conceptions; and as circumstances have enabled us to acquaint ourselves with his method of procedure, we can state, of our own knowledge, that he first well considers the intentions of the composer—the scope of the *capabilities* of the song, and weighs them in conjunction with his own particular powers of expression. When he has matured his own notions, he is

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never backward to compare them with the judgment of others, but is anxious to correct his outline and his execution, by the most careful consideration of such objections as are offered to him, or by the observation of any changes or refinements introduced to his notice by others. We do not esteem his imagination to be so fervid as that of MR. BARTLEMAN, nor his expression, in particular instances, so strong—but as a whole it is more pure, chaste, and polished, more enriched by the study and understanding of the different acceptations of different national schools, and consequently more diversified and universal. In framing these disquisitions upon the professional acquirements of great singers, we find ourselves irresistibly drawn into repetitions and samenesses, and even must thus make an apology; and in order to preclude the supposition that we blunder into tautology, we must refer to our article in our second number for a coinciding remark to that which we now make. MR. LACY has compared ideas of expression, purely English, with those of enlightened foreigners; and though he sings English like an Englishman, his style, in respect of conception, is (as we esteem it) purified and elevated by his more intimate study and acquaintance with the modes of expression in use among other nations. He is not deficient in what we are tempted to call the poetry of his art, but his fancy is guarded and fenced round by chastity of design, not less than by the caution which a very nice and difficult taste, with respect to execution, always places upon his aims at effect. His singing of the older masters, of HANDEL, ARNE, PERGOLESI, &c (PURCELL we never heard him attempt,) is fine, marked and vigorous, but always sober, and never turgid or theatrical. Such we conceive to be the true portraiture of MR. LACY's singing, so far as it evinces his apprehension of the intentions of the poet and the composer.

In point of TONE, we consider that MR. LACY exceeds every bass singer we ever heard. We have already spoken so much at length upon this head in our character of MR. BARTLEMAN, that little remains. We must even be guilty of repetition, even when we say that MR. LACY's tone is strictly Italian, formed according to the method of the teachers of that country, and that it never varies from the top to the bottom of his voice in quality. But this is not the only design. We have seen, that in this respect, namely, uniform voicing, MR. BARTLEMAN complies with the condition of the general problem for the formation of tone. MR. LACY, however, conforms in all the

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other particulars we have so largely described above. His tone is pure, sweet, rich, and, for a bass, it is very brilliant. It is susceptible of every sort of various expression, without departure from the original principle of its production; it is capable of allowing the singer to blend the most perfect articulation of words either with its largest volume or its most attenuated reduction; and, finally, none of these principles are disturbed by the most rapid execution. In glees it forms a sound and delightful foundation. Almost every individual auditor indulges himself in imagining the possible effects of tone, and this excursive property of the fancy rather than the judgment, is encouraged and fed by the recollection of the effects produced by all sorts of singers. Thus, without reflection, we are apt to linger for the brightness and ductility of a soprano, or for the force of a tenor, even while we are listening to the grave round and full tones of a bass—and it is not without an effort that these illusive and impossible desires are banished. With an exception for this ideal extravaganza, which we believe is not peculiar to ourselves, (for who does not build castles in the air?) we may safely say, that Mr. Lacy's tone has always satisfied us, whether in English or Italian music—whether in Handel, Arne, Guglielmi, Haydn, or Mozart—in the solemn magnificence of "*Shall I in Mamre's fertile plains*," in the more fervent description of "*Now Heaven in fullest glory shone*," through the elegant and fanciful playfulness of "*Vedete la vedete*," or the powerful though mixed expression of "*Non piu andrai*," down to the direct levity of "*S'inclinassi prender moglie*," of Rossini, (a thing by no means easy of execution by the way) or the broader comedy of "*Se fiato in corpo avete*." These several compositions, which are essentially contrasted each to the other in syle, afford a diversity neither less nor lower than the several various gradations in Mr. Bartleman's select performances; and it is no derogation to that eminent singer to say, that Mr. Lacy is in none of these second to that eminent singer, even in his most successful performances.

One of the main though almost inseparable ingredients in the portion of satisfaction which this gentleman's singing affords, is his articulate and beautiful pronunciation, more particularly of the Italian tongue. Here he gives legitimate employment to his discrimination and to his imitative powers, which must have contributed vastly to facilitate his acquisition of all the niceties of Italian Orthoepy.

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We must fairly avow, that nothing has done so much towards liberalizing our honest English predilections, as hearing the Italian singing of Mr.* and Mrs. Lacy. An Englishman has much to unlearn as well as to learn before he can be completely gratified by Italian singing. At the Opera his prejudices are not unfrequently strengthened and confirmed by the theatrical vehemence with which the features of every thing are enlarged. It is not, we must repeat, until we have become tolerably familiar with the points in which the Italian differs from the English expression of sentiment and passion, that we are so reconciled to new impressions, as to be able to allow admission to a just sense of the beauties of Italian execution. The songs and duets of Mr. and Mrs. Lacy are certainly freed from all the redundancies of the Italian stage, while the sweetness, congruity, finish and delicacy of ornament, peculiar to the Italian school, are preserved in their pristine excellence. Hence, the parts at first most obnoxious, (the frequent use of *Portamento* for instance, to which English ears are least accustomed and learn to bear the latest) are softened down, and we are gradually led to delight in the smooth lubricity, luxuriant elegance, and voluptuous tenderness, which court our senses into intense and delicious satisfaction. Nothing can be more marked and more distinct than the elementary parts of Mr. Lacy's singing English and Italian, yet each is chastened and refined by the other. We have now and then observed a tendency to the introduction of vowels between consonants in his English, after the manner of the Italians; as "*for I am in* A *trouble*" instead of "*for I am in trouble;*" such a lapsus is, however, very rare indeed, and it is the only error we ever observed in his enunciation. But what constitutes the highest order of this department, his general cast of expression is truly superior, is greatly various, and even when most forcible, preserves a purity and subdued temper, which shews his understanding of his art to be at once vigorous and sensible, and that he blends the *tact* of a gentleman with the enthusiasm of the musician. This distinction is observable through all his deportment in an orchestra.

In science Mr. Lacy is generally informed. He is a superior player upon the pianoforte and thoroughly understands accompani-

* So considerable were Mr. Lacy's attainments thought by the Italians, that he was offered engagements at the Operas of Florence and Milan. Since his return, he has also declined an engagement at the King's Theatre.

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ment. We do not mean to confine this phrase to the mere application of chords, but to extend it to all the expedients for setting off the composition to the best advantage. He is thoroughly conversant with the business and detail of an orchestra, and can, we believe, play on a stringed instrument. He reads music with the surest facility, and is perfectly acquainted with the limits which the laws of harmony impose upon the use of ornament. He is, however, so unfortunately near sighted, that the best printed music is almost illegible to him by candle light. This impediment at once embarrasses and distresses him, for it occasions a never ceasing dread of error, from which nothing frees him, but committing every thing he sings to memory, a labour, which were it to be overcome by industry, is often impracticable from circumstances.

Much of what we had to say of his EXECUTION has been gathered from the preceding notices. His facility is, however, extraordinary, and we can assure our readers, from private observation, that this facility ministers to a fancy not less exuberant and fertile than is his power of rapidly running through passages. In public, MR. LACY generally confines himself to bass singing, and except in such air as those of CRESCENTINI, we have seldom witnessed any exhibition of that volatility which we know he possesses. We have heard him in private sing some of MR. BRAHAM's songs of agility with as rapid, neat, and articulate execution as that gentleman himself. But such excursion is not even yet allowed to bass singers in an orchestra, although the former boundaries upon the imagination have been removed, and the domain is enlarged by modern authority and practice.

To conclude our article, we can only repeat what we said at its commencement, that we regard MR. LACY, in point of power, finish, and variety, to be the finest bass singer that has yet appeared. We estimate his Italian something more highly than his English singing. But his numerous excellencies can only be discovered by such a series of performances, as we enjoy during those provincial meetings called Musical Festivals.

The principles upon which he has been taught and upon which he has studied, any judge of vocal art will perceive before he has given half a dozen notes, as well as the rare extent of his natural endowments. These constitute the superiority, and principally, we should say the first, the excellent rudiments of instruction, to which he has submit-

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ted himself. We regret exceedingly for this reason his departure from England, at a moment when bad taste is propagating in all directions; when the prominent defects of MR. BRAHAM's violencies and extravagancies, and when the radical error of MR. BARTLEMAN's school have made, and are making lamentable havoc with the rising generation of singers. The beautiful, elegant, and graceful propriety of MR. VAUGHAN goes far to abate the vehement proneness to imitation of the former in every class above the vulgar, and we had formed hopes that MR. LACY would have assisted to demonstrate the justness of the principles we have endeavoured to describe and establish. But it has happened otherwise, and therefore it remains to us only to bid this gentleman farewell, and to wish him, as we do, with a sincerity of heart, not less warm than our admiration of his public qualifications demands at our hands, every good that those qualifications, great and various as they are, give him the fullest title to expect from the new world into which he is about to cast himself. It is in sorrow, that we say to him, and to the admirable and affectionate partner of his life and his voyage—*Vive Valeque.*

THE PHILHARMONIC SOCIETY.

IF we were desired on the sudden to give the most striking and satisfactory proof, not only of the advancement of high musical science and practice, but also of the propagation and reception of the love of fine music amongst the public of England, we should, without a moment's hesitation, adduce the institution and performance of the Philharmonic Society; and for the following reasons.—The association of so many pre-eminent professors upon a common principle of the most perfect equality, who yield and occupy by turns the highest and the lowest situations in the orchestra, affords a test, not to be disputed, of an universal determination to carry perfection to its utmost pitch; and since competition must excite the highest possible emulation amongst men of genius so contrasted and measured against each other, it should seem as if all were impelled to lay aside every

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feeling that could impede the progress of science in the utmost stretch of attainment. So far as the profession is concerned, this evidence appears to us conclusive, for active and strong indeed must that motive be, which can allay the inevitable irritation excited by the struggles of personal qualities for personal precedency. When the ungifted part of the world affect to wonder and to laugh at the morbid jealousies which riot round the circle of talent, "they talk of pangs they never felt"—they sport with an evil they never can feel. But to be thrust in a manner down from the pinnacle of estimation to a lower place, to hear the plaudits, which are the sentence of extrusion, ring in the ear without a sigh, is a trial not to be sustained by common philosophy, particularly when we remember that with fame are here connected place, dignity, and esteem, no less than the means of life. When, therefore, we perceive professors not only consenting to such admeasurement, but presenting themselves voluntarily to the standard, and giving place to each other with a condescension as graceful as it is honorable, we can but consider that all meaner passions have been stilled and absorbed in the love of the art to which their lives are devoted, rather than stimulated by the hope of gain or the desire of applause. In the second instance (the eagerness with which these concerts are sought and attended,) we say we read the more general diffusion of the love of science; for when the habits of affluence, when the thirst for light amusements, prevalent in high life, are taken into the computation, a surpassing degree of musical taste is certified by crowded audiences of such persons desiring to listen in perfect stillness to compositions for instruments, during an uninterrupted interval of three quarters of an hour, and the calling for a repetition. Nothing, we think, can speak more decisively the real love and understanding of music amongst the orders we describe. And when again the attention is protracted through six entire evenings the testimony is complete. Such, however, are the phænomena which attend the institution we are about to describe.

Concerts sustained by professors may be found in the musical history of this country for more than a century back. Of such a kind was that held originally at Haberdasher's Hall, afterwards at the King's Arms, Cornhill, and which expired in 1774. We allude to this more particularly, because perhaps, it may have had some influence in establishing the Philharmonic, as we observe the name of Mr.,

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DANCE among the performers there. GIARDINI led and MR. D. played the principal second. MRS. BILLINGTON also, being then only seven years old, played a concerto on the pianoforte, in 1773. The Academy of Ancient Music, held at the Crown and Anchor, which sunk and re-appeared several times, till at last finished under the conduct of DR. ARNOLD, in the beginning of the present century, was also of the same kind. BACH and ABEL's concerts afterwards taken up with so much liberality by LORD ABINGDON, who expended 1600*l.* in a fruitless attempt to support them, came nearer in point of excellence. After the loss of this sum his Lordship declined to volunteer any further pecuniary guarantee, and the profession determined to try their fortune in carrying them on. From 1785 to 1793 the performances continued to flourish, but the opposition established by SALOMON, and the increasing taste for vocal music, put an end to the efforts of the professors in that year. This musician was piqued at being left out of the professional concerts, and hearing that HAYDN had been engaged by LORD ABINGDON, and that he was disappointed by the termination of his Lordship's management, SALOMON set off to bring him over. It is to this circumstance that the world probably owes those symphonies which are the finest monuments of instrumental art. HAYDN was engaged not only to compose but to direct the performance of his productions, and thus he was roused by every motive, and excited by the highest instances of talent, that could be engaged in his service. So it happens that even our bad passions are enlisted on the side of general utility.

After the dissolution of these concerts, instrumental music gave way to vocal, which rose by such rapid advances that its former superior was in imminent danger of losing that degree of encouragement which is indispensible to it nourishment and support. Living talent languished for want of patronage, and the works of departed genius were likely to be soon forgotten. The dormant recollections and appetites were however revived by the spirited exertions of a few individuals. MESSRS. J. CRAMER, CORRI, and DANCE, met at the house of the latter, and agreed to invite, at a subsequent meeting, the attention of the profession to so excellent a purpose. To this intent they summoned twelve other gentlemen to their aid, and an immediate attempt to institute a concert by the gratuitous exercise of their talents was not only resolved upon, but a subscription of

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three guineas each was entered into. A plan was digested and the number increased to thirty, to which it was then limited. An opening, however, was left for subscribers amongst the profession, to which no bounds were assigned, who were to be admitted under the title of associates, but who were neither to enjoy the privilege of a vote, or any other interest in the constitution of the society. After the original thirty all vacancies were to be filled up from the list of associates by ballot. These gentlemen were as under, and it will be seen that the list comprises a great proportion of the finest talents of the country.

Mess. J. Cramer	Mess. Shield	Mess. C. Ashley
Corri	Neate	R. Cooke
Dance	Griffin	Yaniewitz
Clementi	Potter	Novello
Bishop	Sir G. Smart	Berger
Attwood	Moral	Graeff
Salomon	Viotti	Horsley
Blake	Hill	Sherrington
Ayrton	W. Knyvett	Ashe
F. Cramer	Bartleman	S. Webbe.

Subscribers at four guineas each, and members of their families at two, were also admitted. The Argyle Rooms were engaged. Wind instruments and some other performers were employed, and eight concerts (the first of which was in February, 1813,) were led by Salomon, F. Cramer, Viotti, Spagnoletti, Yaniewitz, and Vaccari, in turn. The principal of the conduct of the musical department will be explained by the following law:—

"Rule second.—That the chief object of the society is the performance, in the best style possible, of the most approved instrumental music; consisting of full pieces, concertantes for not less than three principal instruments, sestettos, quintettos, quartettos, and trios; that no concerto, solo, or duetto, shall ever be performed at any of the society's concerts; that if the directors should think it expedient at any time to introduce vocal music with full orchestra accompaniments, it must be under the above limitations." The directors for the first season were—Messrs. Ayrton, Bishop, Clementi, Corri, Cramer, F. Cramer, and Dance, and sixty-one professors joined the society, as associates, including almost every name known in the annals of the science in the country. To crown the

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design, THE PRINCE REGENT condescended to honor the infant commonwealth with his patronage.

An institution so formed could not fail to command success, and accordingly we find the highest degree of reputation following its establishment, and admission eagerly sought. Public estimation has increased at every succeeding season, with the exception of a very short and ineffectual opposition, which about four years since arose out of some slight dissentions, and which gave occasion to a concert (called THE PROFESSIONAL CONCERT,) that was soon abandoned. Few of the members had withdrawn their names, and therefore the Philharmonic Society suffered no diminution worth notice.

The two last seasons have witnessed a material deviation from the original plan in the introduction of single songs. The argument for this innovation, not to call it an absolute departure from the main design, was the difficulty of drawing together a sufficient number of equally great performers to sustain concerted pieces. This season (for the first time,) the singers are, as we understand, regularly engaged and paid. If therefore concerted pieces are displaced by songs, it can only be upon some ground of preference which perhaps will hardly be thought to consist with the nature of the establishment. It may be dangerous to dilute the grand purpose of supporting instrumental music in its excellence. In any other light the change appears of little moment.

The direction during the present season is confided to MESSRS. ATTWOOD, AYRTON, BRAHAM, CLEMENTI, GRIFFIN, NEATE, POTTER, RIES, SPAGNOLETTI, and WEICHSELL. The members are forty-five in number, the associates thirty-three, and the honorary subscribers five hundred and four. In order to complete our view of this society, it remains for us only to subjoin a copy of one or two bills of fare, which we select from the last and present seasons, and to add the laws by which it is now governed, with a list of the present members and associates. It would be superfluous to offer any remarks upon a performance in which most of the finest talent of the country is engaged, upon the principle of surrendering all personal feelings to the excellence of the music. We trust from what we hear of the support afforded to the endeavours of the united professors and of the state of the funds, that there no longer exists a doubt of the permanency of a concert, so well calculated to advance science, to sustain its dignity, and the reputation of the profession,

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and which seems to impart the firm and imperishable character to the genius of composers for instruments, that THE CONCERT OF ANCIENT MUSIC has so long assisted in giving to the great masters of vocal art. Long may they both flourish!

Fifth Concert, Monday, 27th April, 1818.

ACT I.

Sinfonia in D. - - - -	*Beethoven.*
Aria, "Se fur sogno," MR. LACY -	*Paer.*
Trio, Violin, Viola, and Violoncello, Messrs. WEICHSELL, MORI, and LINDLEY -	*Mozart.*
Quartetto, "Benedictus," MRS. LACY, MR. TERRAIL, MR. ELLIOT, and MR. LACY	*Mozart.*
Overture, *Des Abencerages* - -	*Cherubini.*

ACT II.

Sinfonia (No. 10.) - - -	*Haydn.*
Scena ed Aria, "Ecco a te," MISS STEPHENS - - - -	*Mayer.*
Quartetto, two Violins, Tenor, and Violoncello, MESSRS. LODER, WATTS, CHALLONER, and LINDLEY - -	*Haydn.*
Overture, *La Clemenza di Tito* - -	*Mozart.*

Leader, MR. MORI—at the Piano-forte, MR. BISHOP.

First Concert, Monday, 1st March, 1819.

ACT I.

Sinfonia (No. 12) - - - -	*Haydn.*
Scena, "Berenice ovè sei," MRS. SALMON	*Jomelli.*
Quartetto, two Violins, Viola, and Violoncello, MESSRS. LODER, WATTS, CHALLONER, and LINDLEY - - -	*Beethoven.*
Overture, *Anacreon* - - -	*Cherubini.*

ACT II.

Sinfonia (MS) never before performed -	*Clementi*
Aria, "Parto," *La Clemenza di Tito* - -	*Mozart*
Quartetto, two Violins, Viola, and Violoncello, MESSRS. MORI, WATTS, MOUNTAIN, and LINDLEY - - -	*Krommer.*

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Duetto, "Il cor vi dono," *Cosi fan tutte* - *Mozart.*
Overture, *Fidelio* - - - - *Beethoven.*
Leader, Mr. Mori—at the Piano-forte, Mr. Clementi.

The singers have been, besides those mentioned in the bills, Madame Fodor and Camporese, Mrs. Salmon, Miss Goodall, the Demoiselles de Lihu, Mr. Braham, Mr. T. Cooke, and Signor Crevelli.

LAWS, &c.

OF THE OBJECT OF THE SOCIETY.

1. The primary object of the Philharmonic Society is the encouragement of the superior branches of music, by the establishment of a concert, and combining therein the highest talents that can be procured, for the purpose of forming a full and complete orchestra.

OF THE MEMBERS AND ASSOCIATES.

2. This society shall consist of two classes, viz. *Members and Associates.*

3. The number of members shall not exceed fifty; in them is vested the whole property and sole government of the society.

4. The number of associates shall be unlimited: they shall enjoy, in common with the members, the same privilege, both for themselves and their families, of admission to the concerts; and from amongst them shall every new member be chosen.

OF THE ADMISSION OF MEMBERS AND ASSOCIATES.

5. The members shall be chosen from out of the class of associates.

6. No person shall be proposed as a member who has not attained the age of twenty-one years.

7. Every candidate, as member or associate, shall be *bonâ fide* a professor of music; he shall be proposed in writing by neither more nor less than three members, and his recommendation shall contain his names at full length, with his address and qualifications, in the following manner:—

day of 18

We, whose names are undersigned, do, of our own personal knowledge, recommend A. B. of as a person whose moral character and professional ability qualify him to become [a member, *or* an associate] *of this society.*

8. No member or associate shall be chosen until his recommendation shall have been read at three meetings immediately prior to his election, the day of election to be included in this number; and no ballot to take place until two months after the day on which the candidate shall have been proposed.

9. Elections for members and associates shall be determined by a majority of two-thirds of the votes of members present.

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10. No election for members and associates shall take place between the annual general meeting and the first Monday in November.

OF THE DIRECTORS.

11. Twelve directors shall be elected from amongst the members only at the annual general meeting, and enter on their offices on the third Monday in July. Three, at least, of the directors newly chosen, shall be members who have not served in that office during the preceding season; but if more than nine directors are chosen who have filled that office the preceding season, the election shall be declared in favonr of the nine who have the greatest number of votes, together with the three next highest on the list who have not served in the preceding year.

12. The directors shall have the management of the concerts, the acceptance and engagement of the performers, and of all other matters immediately relating to the concerts of the society.

13. The directors shall have the power of making bye-laws, for the regulation of their own meetings, a copy of which shall be delivered to the secretary and be forthcoming at any general meeting.

OF THE TREASURER AND OTHER OFFICERS.

14. The treasurer shall be elected from amongst the directors chosen at the annual general meeting, and shall enter on his office on the third Monday in July.

15. He shall issue all the tickets for the concerts to the subscribers, members, and associates, and receive the money for the same, which he shall immediately pay into the account at the bankers of the society, standing jointly in his own name and that of the trustee.

16. He shall keep a general cash-book of all his receipts and payments, which shall be produced whenever required by a general meeting, or by a meeting of the directors.

17. His accounts shall be presented at the annual general meeting, having been previously examined by the auditors.

18. A trustee shall be elected at the annual general meeting, from amongst the members, in whose name, jointly with that of the treasurer, all monies belonging to the society shall be invested at the bankers.

19. Two auditors shall be elected at the annual general meeting from amongst the Members, who shall examine the treasurer's accounts previously to their being presented.

20. A secretary shall be elected at the annual general meeting from amongst the members.

21. The secretary shall attend all general meetings, the meetings of the directors, and be present at every concert and rehearsal. He shall keep a fairly-written and exact copy of the minutes of the proceedings of the society; he shall issue all summonses to the directors or members, in which he shall distinctly notify the object for which any special general meeting is convened. He shall also circulate all letters amongst the subscribers, and perform every other duty that appertains to his office.

22. A librarian shall be annually elected on the third Monday in June: he shall have the charge of, and be responsible for, all the music, books, musical instruments, and other moveable property belonging to the society; he shall be present at every concert and rehearsal, to distribute and collect the music, and shall be ready to attend any general or directors' meeting, if called upon.

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It shall be his duty to keep the library in perfect order, and to superintend the copyists employed by the society.

OF GENERAL MEETINGS.

23. The *annual general meeting* of the society shall be held on the third Monday in June; and the *general meeting for fixing the concerts*, on the first Monday in November.

24. Nine members constitute a meeting for general purposes; but no election for directors, and other officers of the society, can take place, except fifteen members are present. And should the annual general meeting be attended by less than fifteen members, such elections shall be postponed to the day on which such general meeting shall be necessarily held by adjournment, and of which not less than three days' notice shall be given to each member.

25. Seven members, or three directors, shall have the power to call a general meeting, within ten days, and not earlier than three, after they shall have delivered their signed requisition for that purpose to the secretary, to whom the object of such meeting shall be specified.

26. General meetings shall have the power of adjourning from time to time.

27. All questions shall be determined by ballot, if demanded by two members present; upon all other occasions by a show of hands.

28. All *resolutions* shall be confirmed or rejected at the next general meeting.

29. No law shall be altered or repealed, except by two general meetings, convened or held by adjournment for that purpose.

30. No person shall propose any future law, nor the amendment of any existing law, except in writing.

31. Every member, at a general meeting, shall speak standing, and address himself to the chairman only.

32. In all cases where the votes are equal, the chairman shall have a second vote.

DISMISSION OF OFFICERS.

33. The society shall have the power of dismissing any of its officers, whether director, treasurer, or others, at two general meetings, specially called for that purpose. The notice for the first of such meetings to be delivered at least seven days previous to it; and the following meeting not to be earlier than seven days after the first. At both meetings, held for this purpose, fifteen members shall be present, and vote, or the proceedings shall be void.

OF THE CONCERTS.

34. At the general meeting held on the first Monday in November, the nights of the concert shall be fixed, the terms of subscription shall be regulated, and the mode of admitting subscribers for the following season shall be determined.

35. Each director and the conductor shall have two tickets nightly, and the leader one. No tickets except these, and those of the Royal Family, shall be transferable.

36. Instrumental solos, concertos, duettos, and concertantes, for less than three principal instruments, are not admissible in the concerts of this society.

37. There shall be no distinction of rank in the orchestra of this society; should any doubts upon this subject arise, the station of every performer shall be fixed by the leader of the night, subject to the controul of the directors.

SUBSCRIPTIONS OF MEMBERS AND ASSOCIATES.

38. Each member and associate shall pay, previously to the commencement of the first concert in every season, such sum, or subscription, as shall be fixed

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at the general meeting, held on the first Monday in November, immediately preceding such concert, or determined at a meeting held by adjournment from that day. Any member or associate failing to comply with this law (except under circumstances hereafter-named) vacates his situation in the society.

39. A discretionary power shall be vested in any general meeting held previously to the first concert, to extend the period for the payment of the subscriptions of such members and associates as may be out of England at that time.

40. Female professors shall be admitted to subscribe to the concerts on such terms as shall be annually fixed, provided they have been proposed and ballotted for in the manner prescribed for the admission of members and Associates.

APPROPRIATION OF THE FUNDS OF THE SOCIETY.

41. All monies received shall be appropriated to the advancement and honor of the musical art, for which purpose alone this society is instituted. After paying the expenses of each season, any balance that may remain shall be carried to the account of the succeeding year.

HONORARY MEMBERS.

42. Foreign professors, of great eminence, may be elected *honorary members* of this society, by a majority of members, at any general meeting. They must be proposed, in writing, by five members of the society at least, and due notice given of the day of election.

Honorary members shall have free admittance to the concerts of the society for one season; but they shall cease to enjoy this privilege should their residence in England be prolonged beyond that time. It shall, however, be in the power of the society to re-elect honorary members.

43. If any member of this society (who is not out of town, or confined by indisposition) shall absent himself from the general meeting, held on the third Monday in June, for the purpose of electing officers, and of passing the Treasurer's accounts; or from that held on the first Monday in November, for the purpose of fixing the nights of the concerts, he shall forfeit the sum of half-a-guinea; and if the aforementioned fine be not paid, on or before the night of the first concert in each season, he shall be excluded from this society.

44. The annual list of members and associates shall not be sent to press, until it shall have been revised and signed by the Treasurer and Secretary.

MEMBERS.

*N. B. Those marked thus * are Directors for the present Year.*

Messrs. Ashe
Ashley
* Attwood
* Ayrton
* Braham
Bishop
Bridgetower
Calkin
* Clementi
T. Cooke
F. Cramer
Dr. Crotch
Messrs. Dance
Di[illegible]
Feny

Messrs. *Griffin
Horsley
Kramer
Lacy
Latour
R. Lindley
Loder
P. Meyer
C. Meyer
Moralt
Mori
Naldi
* Neate
Novello
* Potter

Messrs. C. Potter
* Ries
Sale
Scheener
Sherrington
Shield
Sir G. Smart
Mess. H. Smart
Sor
* Spagnoletti
Viotti
Watts
S. Webbe
* Weichsel
T. Welsh

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ASSOCIATES.

Messrs. J. Beale
Bellamy
Burrowes
Cahusac
J. Calkin
Craggs
Dr. Carnaby
Messrs. J. Clarke
Challoner
Drouët
Messrs. Dragonetti
Gunn
H. Gattie
Haydon
Hobbeas
Hunter
Hullmandel
H. Horne
Jousse
Kollman, jun.
Messrs C. Lindley
Major
Mullinex
Mazzinghi.
Perez
Price
G. W. Reeve
G. Sharp
Walmisley
Williams.

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TREATISES ON SINGING.

Art. 1. *Solfeges d'Italie, avec la Basse chiffree, composés par Leo, Durante, Scarlatti, Hasse, Porpora, Mazzoni, Caffaro, David Perez, &c. dédiés a Messeigneurs les premiers gentilshommes de la Chambre du Roi et recueillis par les Srs. Levêsque et Bêche ordinaires de la Musique de sa Majesté.* Paris.

2. *The Modern Italian Method of Singing, with a variety of progressive examples, and thirty-six solfeggi.* By Signor D. G. Aprili. London.

3. *The Elements of Singing familiarly exemplified, to facilitate the acquirement of the Science of Vocal Music in the Italian and English styles, from the commencement of the study until the utmost proficiency is acquired; adapted for pupils of every age, with observations to enable a Parent or Superintendant to assist in the tuition of the Scholar during the Master's absence.* By Gesualdo Lanza. *Interspersed with select examples and exercises of the most eminent Masters, from the earliest period to the present time.* London, 1813.

4. *Introduction to the art of Solfaing and Singing, wherein the chief requisites for a good Singer, viz. Intonation, Time, and Execution, are clearly illustrated by concise instructions and easy examples, calculated to facilitate the performance of vocal music, according to the most modern style. Composed and respectfully dedicated to Mrs. Billington, (with permission)* by J. Jousse. London.

5. *A Concise Treatise on Italian Singing, elucidated by rules, observations, and examples, succeeded by a new Method of Instruction, comprising scales, exercises, intervals, and solfeggios, peculiarly arranged and harmonized; dedicated to Thomas Broadwood, Esq.* By G. Ferrari. London.

Vocal art has employed for a great number of years our unwearied attention. We have heard the finest singers of Europe, we have examined many of the best and many of the worst treatises from

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the earliest to the latest; we have conversed with a vast number of masters, and with professors of acknowledged ability; we have devoted no small portion of our leisure to practice and to teaching, and it results from all our enquiries, that though the science has been understood and exercised by many public performers in as great perfection as will probably ever be attained, there is yet no code of instruction extant, that contains scarcely any thing beyond the elements purely technical. The subject has been often treated mechanically, but never philosophically. The simple difference between any and all of the books of instruction we have yet seen, consists in a more or less full and complete arrangement of the degrees of science, which depend principally, if we may not say entirely, on mechanical practice and formation—on the art of producing certain sounds and of executing certain passages. But we know of no book which attempts to arrange and classify the effects produced by the efforts of mind—which aims at directing the intellectual powers employed in singing to their just and necessary objects, except in so meagre a form and by such poor and scanty scraps of common place maxims, that we are still left to consider a good treatise on the elements of vocal science to be a desideratum among the lovers of music. Mr. Brown's essay on the Poetry and Music of the *Italian Opera*, published about forty years ago, and which was the subject of an article in our first number,* shews how much may be done, and is an elegant example of a nice discernment and discrimination applied to the object of our consideration.

Beyond this little work we are aware of nothing but detached observations, scattered through the several historians of the science, and through the pages of other authors, who have been tempted to intersperse a few casual and brief remarks that fell in their way. But for Mr. Brown's assistance, the task of proving the utility as well as the necessity of taking the faculties of the mind into account, might have been left to ourselves. Enough, however, has been done to convince any intelligent person that the higher branches of singing—the just application of the technical power—depend entirely upon the intellectual constitution, (particularly if we may class fine sensibility under that head,) and instances are not wanting to shew that the degree of perfection attained, depends even more upon mind than natural organ; for in the cases of Mara and Catalani, of Harrison

* Page 28. No. 1.

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and BRAHAM, not to mention a hundred others, the most extraordinary gifts of nature in respect to voice, and the most perfect system of technical education and practice, have yet left the possessors at a great distance below competitors, whose organic powers were far inferior, and whose superiority could only be derived from the dignity of their conceptions and the delicacy of their tastes—accidents purely intellectual. The well known fact that the *Miserere* of *Allegri*, which, as performed in the Pope's Chapel, raises the highest possible emotion, but fails every where else, would serve as an additional testimony of the commanding influence of manner as directed by mind, were more examples necessary.

Much of what we might have had to say upon this matter has been anticipated in the letters of TIMOTHEUS, inserted in our former and present numbers, with whom we entirely accord. In England he has observed we have no school, and therefore it is, that we of this country stand so much more in need of a philosophical understanding of the subject. We fall into repetition by urging the difference between foreign notions of expression and our own. But nothing else is wanting to shew the indispensible necessity of the addition to treatises, we now urge. Italian modes of expression can never accord with pre-conceived English notions of propriety, and though we admit that the Italian methods of fixing the voice exceed beyond all comparison any which we know, (indeed there is no other system), yet when we come to the application of what we thus obtain there is little that is in common between us. The usage of the grace, called *Portamento*,* will afford us at once a perfect illustration. We deny the admission of *Portamento* into English singing almost wholly. The Italians scarcely sing a bar without it. This ornament, as used by Italians, to untaught English ears and English taste, we are satisfied destroys the effect of the finest composition and the most polished execution in every other respect. What foreign singer, MARA excepted, could ever convey to an English audience the sublimity, the force, or the pathos of HANDEL? We may confidently assert that no one ever did or ever could. Almost all MR. BRAHAM's errors are errors proceeding from a want of discrimination between the usages of the Italian school and the prejudices of English ears.

* We take portamento here in its signification of *the glide*, by which we rather conform to modern usage than what we concieve to be the proper interpretation of the term.

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Such examples are all powerful; they give us at once to know that there is a radical and entire difference in the mode of employing the same means.

The books whose titles are placed at the head of this article, come all under the denomination we have assigned to such treatises; they are technical or mechanical. They are more or less copious in the examples, the principles they inculcate are however very much alike. The first rules of the science, such as the divisions of time, the scales, the rudiments of solmization, must be alike; yet, although these masters proceed nearly upon one common plan there are a few points of difference, and some of material importance, which we shall notice as we proceed.

The works of APRILI, JOUSSE, and LANZA, rise from the simplest to the most complicated instances of the several technical requisites of vocal art. APRILI's book is the most simple, and contains, in a very compact and digested form, almost all the marrow of what the others give us. MR. JOUSSE is more dilated both in his verbal instructions and in his musical examples. MR. LANZA writes like a man who is willing to exhaust the subject. The first idea, however, that impresses itself most is the impracticability of attaining the very first step without the aid of a master and *vivâ voce* instruction. This first step we look upon to be the formation of pure tone of the best possible kind the organs of the singer will admit. Experience assures us that a deficiency in this essential, fundamental particular, constitutes the ruin of nine tenths of the singers that are made. We will venture to assert, that the first attempts at singing, are all effects of imitation, proposed after some model, good or bad; and we hold with as little fear of error that a female can only instruct a female in the best manner, a man a man. In order to prove our assertions let us turn to the directions given by these able masters. We will suppose for a moment that the pupil knows what the real intervals of the diatonic scale are, and quitting for an instant the main consideration of tune, we will press upon the attention of the reader the methods described for producing tone. After a due portion of advice to keep the voice steady, APRILI desires the student "to form the voice in as *pleasing* a tone" as is in his power. "To vocalize correctly, that is, to give as open and clear a sound to the vowels as the nature of the language in which the student sings will admit, to exercise the voice with the monosyllables DO RE MI,

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&c. never to force the voice, in order to extend its compass in the *voce di petto* upwards, but rather to cultivate the *voce di testa* in what is called falsetto, in order to join it well and imperceptibly to the *voce di petto*, for fear of incurring the disagreable habit of singing in the throat or through the nose." We beg our readers to remark that these terms are general. It is all very true and very sensible, but nothing of it can be accomplished with certainty or even an approach to certainty, without the help of a judicious teacher; and if a scholar who had sufficient knowledge of the diatonic scale to be able to sing the notes correctly in tune, were to begin upon APRILI's directions, we will venture to assert, that in nine hundred and ninety-nine instances out of a thousand, he would either sing in his nose or in his throat, or he would adopt some fancied resemblance to a model in the endeavour to form a *pleasing* tone. This model would be followed in the prominent but not probably in the best parts of his performance.

But MR. JOUSSE leads us into still greater perplexity and error, for he tells us (page 10) to sound the syliables in solfaing *nearly* thus:—DOW, RAY, MEE, FAW, SOL, LAW, SEE. MR. JOUSSE is a foreigner, and therefore he will pardon us for saying, that the syllables he prints, do not, according to English orthoepy, come near the sounds he *intends* to convey. Forgetting for a moment how loose his definition is, he labours under a misprision altogether, from which it is most important to rescue those who are in possession of his treatise, and are likely to make it their guide. The pronunciation he proposes is a method infallible utterly to destroy pure tone and just enunciation. Indeed MR. LANZA especially cautions the scholar against the very sounds MR. JOUSSE recommends. MR. L. gives DOE, RAY, ME, FAA, SOL, LAA, as the true method of vocalizing —and he is near the truth in every instance but RAY, which, we think, should be RAE. MR. LANZA, however, proposes a better method than either of these; at page 20, he advises, in the beginning of instruction, to substitute the single syllable AH for all others. This appears to us to be by far the most just, and for the following reasons. The problem of first forming the voice requires equality throughout, which is best (may we not say only?) to be accomplished by preserving a uniformity of action in all the organs brought into play. We beg to be understood to speak of the very first attempts, which are to be continued until the *principle* of pro-

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ducing pure and equal tone, united with a just intonation, is fixed *habitually*. It is now agreed, that a certain conformation of the throat, mouth, and lips, externally expressed by the *bocca ridente* or an elongation of the mouth approaching to a smile, does this in the greatest perfection. The syllable AH secures the conformation desired the most effectually; and if any doubts remain upon the mind of the reader, we request him to turn to MR. LANZA's plates, in which are represented the several formations of the mouth. Of these Do* is utterly impracticable, in the way he represents it. RE and MI are more justly depictured. FA presents the nearest approach to the true practice; SOL is impracticable, and LA is too wide except for passages of force. But our great objection is, that the same principle does not pervade them all; and could a pupil be found who practised from MR. L.'s examples without viva voce aid, we are satisfied he would produce as many different species of tone as there are figures and syllables. Indeed MR. LANZA himself argues this very point in his preface. He says, "with respect to the formation of the mouth, it is certain that even the least variation in the form of the mouth will give variation in the tone issuing from it; and the harshness or sweetness, the fullness or narrowness, the brilliancy or heaviness in the tone, as well as the facility or difficulty of executing, will be regulated by the method in which the pupil is taught to form his mouth; in this, and the art of taking breath, the pupil will undoubtedly meet with the greatest difficulty." The radical, essential, vital principle of good singing, we repeat, must be communicated at first or never. It consists in the production of the purest, steadiest, and best tone, and the most accurate tune; and with this, no attempt at various pronunciation should be connected, till the habit is fixed and secured by the use of a single sound. Many may be aware of the necessity, but few are willing to endure the patient perseverance indispensible to be encountered during this long stage in the journey towards the goal of perfection in vocal art. Before we quit this part of MR. LANZA's book, we ought to say, that the changes of the harmonies, with which he proposes to accompany the scale, cannot fail to add steadiness to the singer. In this necessary and useful assistance and confirmation both the Solfeges d'Italie and MR. JOUSSE are deficient.

* We object to the example given in the plate. The mouth of the figure is too much opened.

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We shall not dissent from the utility of association in the attempt to convey a knowledge of distances, or the power of reading notes with facility and truth. We venture to suggest, however, that the adoption of words which should always be applied to the same intervals—to tone greater, tone less, and semitone, might give more certainty in sight-singing as well as in intonation. Tosi, and the old writers, insist very strongly upon the necessity of very nice distinctions in the divisions of the intervals, though the moderns are content with referring to a keyed instrument as a standard of tune. Tosi says—

"The scholar ought to make him hit the semitones according to the true rules. Every one knows not that there is a semitone major and minor, because the difference cannot be known by an organ or harpsichord, if the keys of the instrument are not split. A tone, that gradually passes to another, is divided into nine almost imperceptible intervals, which are called commas, five of which constitute the semitone major, and four the minor. Some are of opinion, that there are no more than seven, and that the greatest number of the one half constitutes the first, and the less the second; but this does not satisfy my weak understanding, for the ear would find no difficulty to distinguish the seventh part of a tone: whereas it meets with a very great one to distinguish the ninth. If one were continually to sing only to those above-mentioned instruments, this knowledge might be unnecessary; but since the time that composers introduced the custom of crowding the operas with a vast number of songs, accompanied with bow-instruments, it becomes so necessary, that if a *soprano* was to sing D sharp, like E flat, a nice ear will find he is out of tune, because this last rises. Whoever is not satisfied in this, let him read those authors who treat of it, and let him consult the best performers on the violin. In the middle parts, however, it is not so easy to distinguish the difference; though I am of opinion, that every thing that is divisible, is to be distinguished."—*Galliard's Translation of Tosi on the Florid Song, page* 19.

The moment we quit the mere exercise of the voice for intonation and the attainment of singing at sight, to proceed towards higher branches, it seems to us that a more philosophical method is wanting. Solfeggi are selected from the old masters, and are carried to a great extent, as in the *Solfeges d'Italie.*—No specimen can be more diversified or more excellent. But there being no directions as to the sentiment which the passage was originally written to convey, expression is never cultivated. It should seem to us, that passages of various expression should be drawn from the highest examples, both with English and Italian words; that they

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should be classed and arranged, and some means hit upon of marking the gradations of power, and the changes of tone which best give the true expression. The student would thus be led from the mechanical formation of tone, to the genuine and legitimate application of what he has learned—to the just end of singing—the finest combination of sense and sound. If we are told this is to be done just as well by songs, we deny the position. No entire song can be adduced which preserves a uniformity of style throughout; and in the next place we consider that short examples would most strongly convey the passion contained in the musical phrase; besides one species might be cultivated at a time, and the just gradation preserved. And here let us remark, that one of the worst evils attending the present mode of instruction is, the indulgence masters show to the solicitude of pupils and parents to begin singing songs, and those principally the fashionable ballads of the hour. Masters should have the conscience and the courage to advertise both parents and pupils, that mediocrity in the art is at this time of day utterly contemptible, and will render them all ridiculous.* That singing is not to be acquired but by long study and diligent practice; and that if the rudiments are abandoned too soon, if the foundations be not well and irremoveably laid, all attempts to build a good superstructure will prove abortive. Thus the master would avoid the charge of dishonesty, and the pupil the imputation of folly, idleness, or incapacity. Here, however, we would combat an idea Mr. Lanza throws out in his preface; he says, that he considers it to be scarcely possible "to commence the instruction at too early a period." We dissent from him altogether, if he directs his observation to singing, and we are supported by Mr. Ferrari. We say, on the contrary, the time of beginning depends entirely on the physical constitution and aptitude of the pupil. If instruction be begun before the mind and the ear are capable of the clearest apprehension of musical sounds, or before the chest is sufficiently strong to endure the labour of practice, the time of the scholar is not only thrown away, but worse effects are to be dreaded, viz. erroneous habits and loss of health. We have witnessed both of these. We

* Mr. Lanza has done this partially in his book, for to learn and practice thoroughly the lessons he has printed, would occupy far more time than is usually bestowed upon musical education. This profusion, however, speaks the industry and the zeal of the author. Mr. Lanza is clearly in earnest.

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have observed early associations that were irremediable even in persons who had reached, in every other respect, high attainment; and we have known children, at the age of thirteen and fourteen, compelled to relinquish singing, and to lose the superior advantage of practice during those valuable years, on account of infirmity, brought on by a too early commencement of a course of vocal instruction. The rule in all cases must be taken from the intellectual and organic powers of the scholar, and with this proviso Mr. Lanza is right.

As we advance in the *ars technica* we find some material discrepancies. Mr. Lanza recommends that the shake should be begun from the lower note upon the syllable *ah* Aprili says it must generally commence with the highest of the two notes. Jousse gives no direction, but his musical examples are printed with the upper note first; and Ferrari leans to the same side, against Lanza. The acquirement of a perfect shake is as we conceive it amongst the most difficult attainments in singing, and we are disposed to think that both authority and practice are adverse to Mr. Lanza, although he assigns reasons, and apparently good ones, for his opinion. Here (as indeed we have done before,) we detect Mr. Jousse in plagiarism from Tosi, (who has devoted an entire and elaborate chapter to this grace,) with so little care, that he has contented himself with only giving a different turn to the first sentences of Tosi's chapter, by omitting some redundant words and adopting a new punctuation.—This old master commences on the upper note, and gives eight different species of shakes. What he says is curious, and as perhaps it has few examples in modern practice we shall quote him entire.

"The first is the *Shake Major*, from the violent motion of two neighbouring sounds at the distance of a *Tone*, one of which may be called principal, because it keeps with greater force the place of the note which requires it; the other, notwithstanding it possesses in its motion the superior sound, appears no other than an auxiliary.—From this *Shake* all the others are derived.

The second is the *Shake Minor*, consisting of a sound, and its neighbouring *Semitone Major*; and where the one or the other of these two *Shakes* are proper, the compositions will easily shew.—From the inferior or lower cadences, the first, or full *Tone Shake* is for ever excluded. If the difference of these two *Shakes* is not easily discovered in the singer, whenever it is with a *Semitone*, one may attribute the cause to the want of force of the auxiliary to make itself heard distinctly; besides, this *Shake* being more difficult to be beat than the other, every body does not know how to

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make it, as it should be, and negligence becomes a habit. If this *Shake* is not distinguished in instruments, the fault is in the ear.

"The third is the *Mezzo-trillo*, or the short *Shake*, which is likewise known from its name. One, who is master of the first and second, with the art of beating it a little closer, will easily learn it; ending it as soon as heard, and adding a little brilliant. For this reason, this *Shake* pleases more in brisk and lively airs than in the *Pathetick*.

"The fourth is the rising *Shake*, which is done by making the voice ascend imperceptibly, shaking from comma to comma without discovering the rise.

"The fifth is the descending *Shake*, which is done by making the voice decline insensibly from comma to comma, shaking in such manner, that the descent be not distinguished. These two *Shakes*, ever since true taste has prevailed, are no more in vogue, and ought rather to be forgot than learned. A nice ear equally abhors the ancient dry stuff, and the modern abuses.

"The sixth is the slow *Shake*, whose quality is also denoted by its name. He, who does not study this, in my opinion ought not therefore to lose the name of a good singer; for it being only an affected waving, that at last unites with the first and second *Shake*, it cannot, I think, please more than once.

"The seventh is the redoubled *Shake*, which is learned by mixing a few notes between the *Major* or *Minor Shake*, which interposition suffices to make several *Shakes* of one. This is beautiful, when those few notes, so intermixed, are sung with force. If then it be gently formed on the high notes of an excellent voice, perfect in this rare quality, and not made use of too often, it cannot displease even envy itself.

"The eighth is the *Trillo-Mordente*, or the *Shake* with a *Beat*, which is a pleasing grace in singing, and is taught rather by nature than by art. This is produced with more velocity than the others, and is no sooner born but dies. That singer has a great advantage, who from time to time mixes it in passages or divisions, (of which I shall take notice in the proper chapter.) He, who understands his profession, rarely fails of using it after the *Appoggiatura;* and he, who despises it, is guilty of more than ignorance.

"Of all these *Shakes*, the two first are most necessary, and require most the application of the master. I know too well that it is customary to sing without *Shakes;* but the example of those who study but superficially, ought not to be imitated.

"The *Shake*, to be beautiful, requires to be prepared, though, on some occasions, time or taste will not permit it. But on final cadences, it is always necessary, now on the tone, now on the *Semitone* above its note, according to the nature of the composition.

"The defects of the *Shake* are many. The long holding-out *Shake* triumphed formerly, and very improperly, as now the divisions do; but when the art grew refined, it was left to the trumpets, or to those singers that waited for the eruption of an *E Viva!* or *Bravo!* from the populace. That *Shake* which is too often heard, be it ever so fine, cannot please. That which is beat with an uneven motion dis-

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gusts; that like the quivering of a goat makes one laugh; and that in the throât is the worst: That which is produced by a tone and its third, is disagreeable; the slow is tiresome; and that which is out of tune is hideous.

"The necessity of the *Shake* obliges the master to keep the scholar applied to it upon all the vowels, and on all the notes he possesses; not only on minims or long notes, but likewise on crotchets, where in process of time he may learn the *Close Shake*, the *Beat*, and the forming them with quickness in the midst of the volubility of graces and divisions.

"After the free use of the *Shake*, let the master observe if the scholar has the same facility in disusing it; for he would not be the first that could not leave it off at pleasure.

"But the teaching where the *Shake* is convenient, besides those on cadences, and where they are improper and forbid, is a lesson reserved for those who have practice, taste, and knowledge."

Tosi, however, like our more modern instructors, leaves us very much in the dark respecting the expressive power of the shake. It has often struck us that the original notion might possibly have been derived from the juck of the nightingale, and if so, the shake was not introduced with any view to expression. But of all ornaments we esteem the shake—considered as a simple combination of two notes, to have the most meaning. The Italians employ it with delightful effect in pathetic or amatory passages, where it is slow and melting; it gives spirit, variety, and force, when rapidly introduced upon passing notes; and it not only is almost indispensible to the conclusion of a song but it is susceptible, (as we know from the example of Mara in particular,) of every passion. Yet at the moment we are writing, its legitimate powers and application are falling into ignorance and disuse. Within the last few days, we have heard almost every singer of reputation in the metropolis, and we could but note its decay. Among the females, it still preserves a degree of expression, but, with the exception of Mr. Vaughan, all the male singers made the grace hard, too close, and in short, a mere noise. There is in the true shake, what we can only designate as *a liquidity*, of which, even all the best singers (Mr. Vaughan only excepted) now deprive it. The proximate causes are, after the want of intelligence which assigns to the shake no value in expression, too much velocity, too much force.—Even in Mr. Braham it is positively detestable. Yet he, we are sure, knows better. We recommend the modern use of this fine

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ornament to the pactical consideration of the writers on singing, who have all left the subject very meagre, bald, and bare.

His fourth section page 32, on the Slur or Dragg (the *strascino* of the Italians) Mr. Jousse has borrowed without acknowledgement almost entire, rule and example, from Tosi, cut and curtailed, however, as before.

Concerning the definition of the grace which bears the name of *Portamento*, there appears in authors a good deal of difference. Not only Dr. Burney, but an intelligent musical correspondent in Germany, whom he quotes, uses this term as expressive of general purity of tone—of a voice free from any nasal or guttural imperfection. Speaking of Mademoiselle Schmelling (afterwards the Mara) he says :* "She sings from G to E in altissimo with the greatest ease and force, and both her *portamento di voce* and volubility are, in my opinion, unrivalled." This passage clearly applies to the general *deportment* of the voice. Again, the Doctor himself in a description of one of the Baglioni of *Bologna*† says : "her *portamento* is admirably free from the nose, mouth, and throat." But he also uses this term in other senses not very distinctly marked.‡ Mr. Jousse applies it to "the anticipation." We have heard a living singer of very high authority, apply it to designate the *glide* from one note to another, either ascending or descending, (something similar to the effect produced by sliding the finger along the string of a violin) and which Italians perform in an exquisite manner. From these differences it appears to us, that the legitimate application of the term is not yet settled among musicians with precision.

In his chapter on divisions, Mr. Jousse has a again recourse to to Tosi, whose very words he uses. "Divisions are to be perfectly in tune, marked, equal, distant, and quick." We cannot overleap this chapter, as Mr. Jousse calls it, without reprobating in the most marked way, so flagrant an attempt as it exhibits, to appropriate the writings of an old master, and to pass them off for his own. Tosi begins his chapter on divisions thus: "Though divisions have not the power sufficient to touch the soul, but the most they can do, is to

* Present state of Music in Germany, page 109, Vol. 2.

† Ibid Vol. 1 page 243.

‡ Dr. Busby in his musical dictionary defines it, "a term applied by the Italians to a habit of sustaining or conducting the voice. A singer who is easy, yet firm and steady in the execution of his passages, is said to have a good portamento."

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raise our admiration of the singer for the happy flexibility of his voice;" (*Galliard's translation, page* 51). The last paragraph in Mr. Jousse's short chapter (page 36) begins, "As divisions have not power sufficient to touch the soul, and can only raise our admiration of the singer for the happy flexibility of his voice"—after a few more words, he again recurs to his old friend, and copies with some slight involutions, his concluding sentence. Indeed, nearly all the verbal directions, which Mr. J. gives in his third part, (page 30) are stolen without acknowledgment, from the same store. It would have been more generous, as well as wise, to have enforced his opinions by the authority of Tosi, whose name he mentions casually only, at page 57. Nor are his plagiarisms confined to those we have noticed.

Mr. Jousse gives examples of cadences as well as of other graces, but there appears in them a want of invention and variety, the qualities which constitute the principal value of such things. In point of fact, there is no possibility of dictating a cadence to a singer, unless the sentiment of the song be known. Hence we consider, that until graces and ornaments are classified, and the peculiarities of tone, and the degrees of force distinctly characterised, which fit them for the expresssion of different passions, little will have been done towards a right code of instruction in this important particular.

We now turn from Mr. Jousse to Mr. Ferrari, whose work, though a small one, is practical as far as it goes. This, however, is but a very very little way indeed. How terse his instructions are, let the following instances, which comprise nearly half his book, determine.

"Should the student's voice have a propensity to be guttural or nasal, he must endeavor to sing with his mouth forcibly open; and if he feels a difficulty in uniting the chest and head voice, he must, by art, strengthen the extremity of that which happens to be weakest. The chest voice of children, from ten to fourteen years of age, seldom extends beyond an octave."

"When the student prepares to sing, he should prefer a standing posture, open his mouth and teeth easily and gracefully, draw his breath slowly, attack the note readily, beginning *piano*, increasing its loudness, until he reaches its middle, and decreasing it as gradually, until he arrives at its end, which is technically called, in Italy, *filar la voce*, *filar i suoni*.

"Immediately before the commencement of singing, the breath must be drawn in. Breathing after a long note is easier than after a

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short one; but, to avoid dividing the word, it is better to breathe after a phrase, a cadence, or during a pause.

"Should the scholar feel his voice weak or prone to flatness, he must draw his breath slowly and throw it out suddenly, that he may attack the notes with strength. But if his voice should have a tendency to sharpness, both the respiration and its emission ought to be gentle."

Our readers we think, will smile at Mr. Ferrari's concise essay upon the three important particulars, "*Expression, Style, and Taste,*" which he treats with such learned brevity, that we cannot forbear to transcribe the whole.

"Taste and Genius are inborn qualities; therefore an attempt to give rules for their acquirement would be presumption. But as it is generally allowed, that the former may be improved, I will enumerate a few evidences of it in vocal discrimination.

"Indubitable proofs of expression, style, and taste in singing are displayed—

"I. When more strength is given to ascending than to descending progressions;—II. When the voice is reinforced on the Appogiaturas, on the Syncopes, on the accented syllables, and on words that express strong feeling;—III. When accidental sharps are sung with greater emphasis than accidental flats.

"Those scholars who patiently peruse the precepts, and diligently practise the exercises in this little study, will, I trust, become familiar with that style and taste, which may enable them to attain perfection, with the assistance of an able master.

"Attentive and retentive auditors of distinguished singers should be careful to imitate their beauties, and shun their defects. The applause of the public is too often a dangerous criterion to judge by, as it is frequently the loudest when art is endeavoring to raise nature, when it wants no help. Partiality likewise often bestows it on quackery, and prejudice withholds it from desert."

This is getting over the metaphysical difficulties which have hitherto been thought to surround these subjects, and dispatching the business with a vengeance. Indeed we should almost doubt, whether "Il Ornatissimo Sig. Tommaso Broadwood, to whom the work is dedicated, and in whose "country mansion it took its rise," could possibly have said less upon these topics, before he was enlightened by "the labours" of his "devoted and obliged servant and friend, Giacomo Gottefredo Ferrari di Roveredo."

The largest and that which consequently ought to be the most useful division of these works, are the solfeggi, or the exercises for the voice. The plan upon which a system of such exercises should proceed, is very clear and simple. The examples should be so constructed or selected, as to rise from the plainest and easiest rudiments

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to those of the greatest complication and difficulty, at the same time always keeping in view the practical application of all that is thus learned, to the grand purpose of expression, or to the subservient power of execution. It ought also to form an integral portion of the design, that the several parts of vocal art should be classed and scientifically arranged, in such a way that they may minister to one another as the pupil advances. We do not, however, find that these maxims are strictly fulfilled, particularly in the point we have before alluded to; viz. in an endeavour to preserve a constant association between execution and expression. We search in vain for intelligible signs that may convey the expression to which the passage is or may be best adapted. It appears therefore to us, that illustrations from classical authorities, to show in what manner certain passages have been most felicitously applied, are still wanting. These illustrations should be classified from the simplest to the most impassioned specimens, and a sufficient number of species of each genus given, to lead the student gradually to the finest, most sudden, and most marked transitions. Instances of the same or very similar notation being used to express very different sentiments, might be adduced with the distinct difference in the mode of execution which produces the difference of expression. Thus we think a philosophical and a technical view of the subject might be exhibited at once, and such a work we have hopes we shall yet live to see, as we know such an one has been long begun and partially continued. If possible a series of signs to mark the vocal execution of the several notes should be superadded. We know the difficulty that attends the additions we propose, for we have endeavoured and shall still endeavour to surmount it. Our own experiments have served to convince us that much may be done.

Mr. Jousse appears to have departed essentially from his more enlarged notions, in the musical exercises he blends with his own and his adopted verbal instructions. The greater part of his lessons are constructed principally with an intent to fix a knowledge of time in the mind, and the compositions (whether original or selected) are by no means happy. They are alike destitute of melody and elegance, and appear rather instrumental than vocal. They are obviously confined in compass to suit the mediocrity of the million.—This, however, is an error, for nothing is more certain than that the exercises must be adapted to the voice. A bass must have passages

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within the range and compass of the bass voice, a tenor within that of the tenor, the soprano that of the soprano. It is also necessary to a really good book, that examples should be appended to point out to energy and emulation, what has been and therefore what is expected to be done by great singers. These examples cannot, it is true, be commonly useful, except in as much as they open and augment the understanding of the powers of the art, and serve to increase the laudable ambition, and the industry which are indispensible even to a tolerable progress according to the present attainments of the musical world. Mr. Jousse's solfeggi are in all these respects so very jejune and limited that he can be said only to have touched not treated the several parts of vocal science. Perhaps he meant to publish concise and popular instructions. If so we must observe that such a work in the advanced state of music, presents no estimate of the attainments necessary to our own satisfaction or to the gratification of others; it is only calculated to lull indolence and flatter the disposition to ease self love is always prone to indulge.

Mr. Ferrari's solfeggi, though in some instances and in a trifling degree more extended than those of Mr. Jousse, are still scarcely less defective. They are after the fashion of Mr. Lanza's, but they neither rise to much execution nor do they abound in melody or grace. The essential difference is perhaps, that they conduce to exercise the upper parts of the voice more than either of those we have mentioned.

Mr. Lanza has aimed at far more than either Mr. Jousse or Mr. Ferrari, yet we think he fails most in this department of his work. His solfeggi have in a measure the same faults as those we have previously noticed. Those in the first book are very unlike any compositions for voices that we are acquainted with, and are therefore of the less utility. Nos. 8 and 9 are superior to the rest because more *cantabile*. The want of exercises that lead the scholar to *sustain*, is indeed one of the greatest general defects. The second book commences in a better style; and Mr. Lanza appears to endeavour to allure and captivate attention by his melodies, which are very pleasing, particularly those in the minor keys. He has also extended the compass, though the passages seldom reach G. His ascent is, however, properly gradual, and he begins to prepare the pupil for more execution. We cannot consider his examples to consist much either with ancient or modern practice. The Polacca,

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No. 19, Book 2, is among the best, and is very good. Mr. Lanza has also done what none of his brethren attempt, namely, he instructs the student where to take breath—a most important and necessary addition. It seems to us that in many places he repeats his caution too frequently; for although nothing is so distressing to a singer as a want of breath, the breaches unavoidable in drawing breath are scarcely a less perceptible injury to the smoothness and excellence of that highest finish which singing receives from a beautiful and perfect manner of taking and leaving notes, than those which arise from exhaustion. We are, however, quite ready to admit that much must depend upon the power as well as the habits of the individual. But defect of habit will create defect of power, and we would venture to suggest, that the pupil should be directed to draw in the air copiously, to husband, and to give it out slowly, in preference to a dependence on continually catching the breath at short intervals, however practicable it may be to do so.—Mr. Lanza has nevertheless done very wisely in introducing a cautious regard of this main particular in his exercises.

Signor Aprili has attended to the practical part of singing more than to the theoretical. He first gives lessons for the intervals both quick and slow, and the divisions most frequently met with. His first solfeggi are in a cantabile style, and well adapted to form the voice. They are intermixed with lessons that are quicker, but they still preserve the same character. They rise by degrees to higher execution, and are throughout elegant and graceful. They are of greater compass than any of the preceding, and contain much more execution, and that of a kind most likely to be beneficial to a singer.

The selectors of the Solfeges d'Italie have worked upon a far more extended, complete, and comprehensive outline, than either of the authors we have been analysing. The design of these able men comports very much with the notions we have thrown out. They have taken from the best masters—from Hasse, Porpora, Scarlatti, &c. those passages which have been the admiration of a former age, and the light of the present in its progress. It is true that the execution they contain does not accord with modern agility. But we are fully persuaded that such compositions lay the best foundations, and prepare most aptly both mind and organ for the great style of singing, by the contemplation of the productions of

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men, from whom we derive all that has always been admitted to belong to the soundest and most correct taste. We are not quite certain whether the rule in Logic, "*omne plus continet suum minus*," "every greater includes its less" is admissible in singing. If it be, the difficulties which those lessons exhibit will train the student to any of modern invention. But we should rather be inclined to remodel the whole upon the principle laid down, and to append such of the novelties of modern date, as are not at direct variance with good taste. Such an idea we may hold out to future writers, while we can but recommend the Solfeges d'Italie, as infinitely the most copious and complete publication of solfeggi that has fallen under our observation. The work we believe is now scarce.

One more remark shall close our notice of this part of the treatises before us. Lanza, Ferrari, and the Solfeges d'Italie, comprise duetts. We should caution pupils to abstain from the use of these until their practice is fixed and certain, for nothing so surely leads to bad habits as the union of infirm singers in practice; while on the contrary, if one be steady and immoveable, nothing will so soon correct the errors of the other. But never let the young singer forget the danger of contagion.

We do not know that any further opinion upon the merits of these works will be expected of us, or can be given by us. Yet we are unwilling to lay down the pen until we have at least endeavoured to convey a more distinct understanding of the merits of the several treatises separately.* The *Solfeges d'Italie* appear to us to

* The method of conveying the knowledge of notation, time, &c. differ only inasmuch as they are more or less concise. But it seems strange that some of the authors should not have thought it worth while to instruct the pupils to count the time of lessons previously to any endeavour to combine counting time and singing notes. Dr. Arnold employed this method many years ago in some lessons he gave to the writer of this article, and it seemed calculated to impress clear and accurate ideas of time before the mind was distracted by a second and more difficult object of attention. Mr. Lanza has adopted (page 13.) a fanciful illustration of the comparative illustration of notes, but which shews very clearly "*the value*," as it is called, "of all the musical figures and *their rests*." The idea is excellent, but the terms he uses are indistinct and unphilosophical. "*Value*," though commonly applied, does not express "*equal duration*." "*Equivalence*" may, perhaps, be esteemed nearer what he means to convey. "*The musical figures*" is a bad phrase to supply the place of "*the notes*" used in music or the musical characters, and it savours either of haste or affectation. An error, most common among authors is, the intuitive belief that what is perfectly intelligible to the writer is equally so to his readers. Again, these are not "*all the musical figures*," for figures in their true meaning

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be on the whole by far the most classical. Mr. Lanza's book contains the most of what is technical, but his matter is collected and amassed with such a studious and minute attention to particulars and detail, that it throws over the work an air of pedantry and charlatanism, which however, upon inspection, will not be found really to belong to it. The fault of the whole is, that it is too technical, and therefore somewhat dry and tedious; but there is in it a vast deal of valuable matter. Aprili is on the contrary short, concise, and simple. Every thing in his treatise is really good and useful, and its brevity is its only fault. Mr. Jousse aims at much more than any of his brother writers, and his plan is more philosophical than theirs. His observations are many of them very sensible, and are defective, principally because he has not dilated his materials to the scope of which they are capable. He deals too much in hints, but in these hints it is to be discerned that he apprehends the extent of his subject, and is not insensible to the necessity of philosophical explanation. If, however, he has exceeded his competitors in this portion of the work—his rules do not contain much novelty, and if they are not all to be found in older writers, the work is disfigured by some important errors, and is to all intents and purposes a made-up book. His plagiarisms from Tosi are amongst the most notorious instances of literary plunder we ever recollect to have met with; and these lead us to suspect that more of the same sort might be hunted out were it worth the labour, though in truth he has borrowed largely enough in all conscience from poor Tosi. The remarks are not the less valuable for being stolen, as the receiver is in such cases benefited to the full amount, without participating the guilt of the offender. Altogether original and compiled, there is a great deal more remark in a small compass than in any of the others.

Last comes Mr. Ferrari, whose treatise (translated, like an opera book, for the use of John Bull,) lies like a feather upon a mountain, on the top of the ponderous tomes of Messrs. Levesque and Beche, and of Mr. Lanza. It is indeed a bagatelle, and not we think very worthy either of the science or the sense of the pre-

of arithmetical signs, are also used in notation to signify the harmonies applicable to bass notes. Should Mr. Lanza print another edition we would direct his attention to this and similar examples of a want of clear definition and expression that are to be found in his treatise.

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sent age. From the most careful examination we could give to them all, we rise with a confirmed conviction that we have yet seen no treatise on singing that bears a near approach to perfection. We repeat that there is a universal want of a philosophical understanding of the subject. Every thing is technical. How far so limited a view has contributed to the present mixed and impure state of the art in this country, we shall not venture to hazard a conjecture. But certain it is that the practice corresponds with the theory. Vocal science is daily becoming more and more a matter not only of mechanical dexterity but of mere agility. Execution is superseding expression. Novelty and surprise are thrusting out by the shoulders all the finer sentiments connected with singing, which is no longer addressed to the understanding and to the sensibility.

"Oh! exclaims old Tosi, how great a master is the heart! Confess it, my beloved singers, and gratefully own that you would not have arrived at the highest rank of the profession if you had not been its scholars; own, that in a few lessons from it, you learned the most beautiful expressions, the most refined taste, the most noble action, and the most exquisite graces: own, (though it be hardly credible) that the heart corrects the defects of nature, since it softens a voice that's harsh, betters an indifferent one, and perfects a good one: own, when the heart sings you cannot dissemble, nor has truth a greater power of persuading: and, lastly, do you convince the world, (what is not in my power to do) that from the heart alone you have learn'd that *Je ne sçai quoy*, that pleasing charm, that so subtily passes from vein to vein, and makes its way to the very soul."

We agree with this sensitive old Italian, and we lament the changes we perceive, upon principle. Music, and vocal music especially, is eminently calculated to minister to virtue or to vice.—If it be combined with high and noble sentiment and delicate or sportive playfulness, it confirms, it enlivens, and refines, but if bent to lower purposes it relaxes and enervates human character. We will venture to affirm that we are most easily prepared for the most exalted and the most exquisite sensations, by the combined effects of finely accompanied singing. To persons at all susceptible of the beauty of sounds, no poetry is so impassioned, no eloquence so impressive. We witness therefore, with sorrow, and we shall continue firmly to oppose innovations that tend to weaken the heart and to degrade the intellect, while they stop the flight of science, strip her of her wings, and fasten her to the ground.

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MR. HORSLEY'S NEW COMPOSITIONS.

The Tempest, a recitative and air. London. Chappell and Co.
May Day—a round for three voices. Ibid.
The Harper's Lamentation. Ibid.
Woman—a ballad. London. Clementi and Co.
There is a calm for those that weep. London. Chappell and Co.
Young Damon—a ballad. London. Clementi and Co.
The Winter Nosegay. Ibid.
Three Sonatas for the Piano Forte, composed for the Hon. Miss Ponsonby. London. Chappell and Co.

Mr. Horsley is one of the very very few modern composers of single pieces, whose writings have elevated him to the rank of an English classic in music, and for that reason alone we should think it due to him, to pay immediate attention to any thing he deems worthy of publication. We had it indeed in contemplation, to cast our eyes over the whole of his works, when the compositions enumerated above reached us. We have arranged them nearly according to what we conceive to be the order of their merits.

The last of the old Cantatas that remain to us among the selections which public singers are wont to make, are Purcell's *Mad Bess* and Dr. Pepusch's *Alexis*. But even our own times have given us an improved species, and Dr. Callcott's "*Angel of life*," Mr. Attwood's "*Soldier's Dream*," and Mr. Horsley's "*Gentle Lyre*," are three specimens of as classical purity, as original in design, as polished and beautiful in their execution, though not preserving the pristine division of the cantata, as any antiquity can boast. We are not acquainted with songs of more grace and fine expression, songs in which the merits of melody and accompaniment (in the first and last more especially) are so intimately blended, yet so nicely balanced. If the English of later birth have a vocal style of their own at all, it is to these songs we must turn for it, since if they do not exhibit the intrinsic marks of original thought and expression, exactly adapted to national predilections and national feeling, precisely accordant with the notions of delicacy, purity, elegance, and strength combined, which we have the pleasure and pride to believe belongs to the English character and forms the basis of the English taste in the fine arts, we know not where to look for either genus or species.

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In constructing the recitative and air of *The Tempest*, Mr. Horsley appears to have been well content to tread in the same path, a path to which the peculiar qualities of Mr. Bartleman as a singer, we have elsewhere observed, probably first opened the vista and smoothed the ascent. Dr. Drake's words are of solemn import, and the recitative begins in a style of powerful adjuration. Nevertheless we cannot feel quite satisfied with the first few musical phrases. We cannot bring our ears to admit that the close of the symphony with the flat 7th highest, and the commencement of the recitative upon the octave compensates by effect for its singularity. It appears also to us, that the mind is not sufficiently excited to enter at once into the deep chilling feeling of awe, which the modulation of the few sentences, ending "*a guilty world*," are calculated to convey. The passage seems original and intensely felt, and though expressed without complication, it fails to arrest the auditor in the same degree that it has raised the composer. We fancy we can trace in his mind the results of long and ardent thought thus embodied.—But the train is not sufficiently laid in the bosom of the auditor, to enable him to catch fire at the instant communication of the spark. The recitative proceeds, however, with unabating power, till it rises into a very sublime illustration of elementary contention, in the passage, "*Where heaves thy deep incessant roar*," which, in contrast with the accompaniment, exhibits the united power of the orchestra and of melody in description, nearly to as great advantage as any thing we remember. It affects alike from its simplicity and its grandeur.

Mr. Horsley we think has been unfortunate in the choice of his words, for the similarity of the subject necessarily involves a comparison with Mr. Bishop's "*Fast into the waves*" and with parts of both Dr. Callcott's songs, "*Angel of life*" and "*These as they change*." This comparison will principally assail the imagination in the grand movement descriptive of the tempest, and notwithstanding we can trace no positive imitation, yet there are passages both of the accompaniment and the air, which powerfully recall strains of these songs. Thus the motion of the bass in the passages "*O'er the darkly heaving waves*," when they are repeated, is the expedient adopted by Mr. Bishop to exemplify the approach of the storm, and the descending chromatic notes on the words "*O'er the vast surge*," remind us of "*On the whirlwind's wing*," in Dr. Callcott's

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"*These as they change.*" The entire middle movement is, however, very forcible, though it scarcely comes upon us with the irresistible command common to the productions of this writer. The composition certainly suffers for want of a sight of the score, and perhaps we doubt, whether force is precisely that attribute of Mr. Horsley's genius which gives him so powerful an ascendancy. Our hesitation upon this point, is confirmed by the extreme delicacy and beauty of the closing larghetto. To this we may give unqualified praise. We have rarely seen so pathetic, so sweet, so affecting an adaptation of melody to words.

Upon the whole we look upon this recitative and air as an addition of importance to the limited stores of bass singers, and though we cannot give it equal rank with either of Dr. Callcott's astonishingly felicitous songs, we assign it the next degree, together with Mr. Bishop's "*Fast into the waves.*" It is chaste in all its parts, with some instances of forceful, and many of delicate and graceful composition, and moreover, we should call it genuine English classical music. There are in Mr. Horsley's writings, a purity and strength, a severity of taste, that we may well call the moral sense in music. These are all preserved in this song. But take warning adventurous Basses! it requires to be sung.

It is long since any composition so natural, so flowing, so blithe as "*May Day,*" has caught our attention, and what is more strange it carries an air of freshness and novelty, though built upon the common and trite imagery of village bells. The structure of the air is very simple and accords with the subject. The composer has limited his modulation to the narrowest possible boundaries consistent with the variety indispensable to a motivo of any length; but the whole is vastly well managed; and the air itself, which some will complain of as wanting variety, is set off by an accompaniment, very changeful in its alterations, between the treble and bass.—Though of an opposite character to Atterbury's "*Sweet Enslaver,*" it partakes of the chaste and expressive elegance with which that composition abounds—an elegance that belongs almost exclusively to an earlier age of composition, while it is not inferior to "*Perfida Clori,*" in simplicity of design and execution. By designating it natural, flowing, and blithe, we assign to it all the characteristics of the free, cheerful, and innocent manners, the celebration of May Day combines in a fancy, filled with the delightful images

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of rural life, nor can we add a truer or more appropriate description than to say that MR. HORSLEY's round breathes of the country, and of the country on May day.

Of the "*Harper's Lamentation*" we cannot speak so highly; the words are not in our estimation such as could elicit affecting music, being little better than forced representations of unnatural thoughts. The air is, however, chaste, smooth, and polished, yet it never rises into fine expression; nor indeed, above the characteristic mediocrity of such compositions for the day, but it maintains the same general level style.

Of the other ballads "*Woman*" is lively and agreeable, and what is now somewhat rare in things of this sportive kind, it is neither indecently voluptuous, nor does it aim at insidiously undermining the heart. Unlike the generality of the amatory productions of the most popular ballad-writers of the present day, the poet (MR. HOLLOWAY,) gives to female fascination an intellectual place and dignity. "*Young Damon*" and "*There is a calm for those who weep*," are pretty plaintive trifles. In the latter the solemnity and effect are we think disturbed and diminished by the *bell* accompaniment. A single deep sound, repeated at more distant intervals, though a hacknied expedient, would to our ears have been better. "*The winter nosegay*" is of the same class of bagatelles. In the third line COWPER has given a false emphasis, "Art *has* in a measure, &c." which the musician perpetuates.

Upon the whole, we may say, the two first of these productions will add to MR. HORSLEY's reputation, and from the latter, he knows too well the transient duration of agreeable trifles, to hope any more than the communication of transient amusement.

In the last article of the series, the sonatas, MR. HORSLEY, has stooped his hand to a lighter task than usual, and he has produced a very polished example of lessons adapted to an early stage of instruction. These sonatas are neither of them difficult, but they are, we conceive, intended to lead the pupil, when somewhat advanced, to graceful expression. In the motivo of the first there is not much melody, but the theme is well kept in the two first variations, and the minor is very beautiful. The romance is plaintive and exceedingly sweet. Parts of the minuetto reminded us of the elegance of HAYDN.

The second sonata differs from the first in being very spirited.—Though the last movement is scarcely so good as the two former,

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there is in the whole the pervading gracefulness, which we should describe as the most peculiar characteristic of this composer. The subject of the third is very pretty, but the effect of the first movement is weakened by too frequent repetitions of the solos in the upper parts and replications in the bass. Its vigor is, however, recovered entirely towards the end. The air of the andantino is very pleasing and sweetly varied, and the last movement is fully equal to the rest. These lessons afford an elegant and complete step in the series of instruction, and may be recommended because they are well calculated to mix some grains of execution with a larger and more valuable portion of expression. They are more particularly fitted to this purpose by the greater care than is customary with authors, which Mr. H. has bestowed upon marking the several progressions from *P. P.* to *F. F.* as well upon the signs, which describe the gradations—the light and shadow in the performance of the piece.

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The Thorough Bass Primer, containing explanations and examples of the rudiments of harmony; with fifty exercises. By J. Burrowes. London. Chappell and Co.

Arcana Musicæ, or a variety of curious and entertaining musical problems, with their solutions, in the most useful and important parts of the science, calculated to facilitate the study of music to young pupils, and save much time and trouble to the master. By J. Jousse, professor of music, and author of several theoretical works.—London. Chappell and Co.

By the help of Mr. Logier and other professors, "the tremendous barriers" which have hitherto excluded from eyes prophane the green land of harmony seem at length to be in a fair way towards melting before certain penetrating fervors, and in a century or two it will be recorded that about the time when eighteen thousand square miles of ice near the poles, disappeared, giving a fresh and verdant country to the weary eyes of puny fishermen, for mighty whales that frequent these latitudes, a new light broke in upon a country not quite so far north, and there suddenly rose up a generation proficient in the occult science of harmony. At least such are the posthumous rewards which we anticipate, fame has in store. And if this our grander prophecy should fail to its entire extent, we may, with absolute certainty predict, that simpler methods of tuition than those hitherto in use will facilitate the progress of all who are really and truly inclined to study the theory of music, with a determination to accomplish the mastery of the subject, while these same facile methods will engender a far greater proportion of pretenders, who will learn "to talk about what they do not understand," in good set phrase.

The author of the Thorough Bass Primer communicates in a very concise, intelligible, and easy manner, a good deal of valuable information to those whom he addresses, viz. pupils who are beginning to study harmony.—The only thing we are disposed to quarrel with exceedingly in the whole book, is *the title*, which has a tendency

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to give it a more childish and a far inferior place than that which it deserves, while on the contrary, Mr. Jousse has appended to his exposition a name, as much beyond the nature of its contents, (except he uses it in irony,) though his book also developes in an attractive and a comprehensive form, many of those things which were considered among the musical mysteries.

The first requisites of an elementary treatise are, that it should be perspicuous in style and examples, that it should rise gradually through the scale of its problems, and above all, that redundant or unnecessary explanations should be avoided. Mr. Burrowes has never lost sight of these requisites. He places his foundation indeed upon another little publication of his own—"*The piano forte primer*," a book less called for than that under review, and to which we have even a stronger objection, (yet one somewhat in common between both) that it is too dear. With these reservations and some few others, very slight ones indeed, which we shall point out more in detail, and which our readers may perhaps conjecture, are made because persons of our dignity and function, like *Little John* in the seat of judgment, are not "to sit here for nothing," this unpretending work appears to us to be exceedingly plain and moreover exceedingly useful and excellent.

In the first place we demur to Mr. Burrowes's definition of a knowledge of harmony or thorough bass, (page 8,) which limits such knowledge to an acquaintance with the sounds implied by the figures, placed over or under the bass. This is not to understand harmony, but merely to know how to play from figured basses. Our objection to the term *attendant* harmonies of the key, (page 14.) is still stronger. Mr. B. might have more safely adhered to his former descriptive terms of "fundamental and derived basses"—which appear to us to be the most philosophical division of the intervals of the scale.

We have never been quite satisfied with the directions given by some Theorists, (Corfe for instance) to find the fundamental bass of a chord. It appears to us, that a double train of reasoning is employed, where a single idea might suffice. Thus, Mr. Burrowes says, (page 24,) "A bass note, marked $\frac{6}{4}$ is to be considered as the fifth of another note, consequently, the fundamental bass is a fifth below." Why not say "Of the chord of $\frac{6}{4}$, the 4th is the fundamental bass?"

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If the word *Roots* were placed against the third line of the example, (page 25,) it would make the intention more clear.

We submit it to the reconsideration of Mr. Burrowes, whether he has not misapplied the term "interrupted resolution" in page 34. It seems to us, that the resolution is complete, and that in point of fact the passage is and should be called *an interrupted cadence*. Again we differ in opinion concerning the mode of thinning the chord of $\frac{6}{3}$, (page 39 and 40.) We should prefer to omit the octave of the inverted Base and not the octave of the Root, for in the example the octave of the note which should resolve the discord, is found in the Bass. Now, it is better, *in the general*, for the discord to be resolved in the part in which it appears, and the example in question becomes by the omission a chord of the 6, and not of the $\frac{6}{3}$. *Page* 45—we dislike the doubling of the discord, on account of the increased harshness it produces.

Page 62. When the fourth of the key carries a chord of the $\frac{6}{5}$, if the 5 *descends*, it is not a sub-dominant, but is to be considered as carrying an inverted chord of the 7th, the second of the key being its root. It is a sub-dominant only when the 6 is resolved by ascending. *Pages* 67, 98—we think it would have been better if the author had kept all his accidental chords together, under the head of suspensions.

It will be seen that we have bestowed a diligent attention upon the perusal of this little work, and at every page we were more rivetted by its generally clear and accurate method of combining the knowledge it contains. We can safely recommend it as the most easily intelligible, and, as a whole, the best essay of the kind we have ever met with.

Mr. Jousse's *Arcana Musicæ* contains much theoretical juggling adapted to the understanding of younger pupils. He does less and more than Mr. Burrowes. Neither his order nor his explanations are so lucid and luminous as those of that gentleman, although in some instances he has exceeded Mr. B. in the extent to which he goes. What Mr. B. communicates, he communicates radically and perfectly, leaving nothing behind him. Mr. J. on the contrary has gone further, and left a great deal (almost every thing) unexplained. But the solution of this difference appears to us to arise from the wish that each of these writers partake, as well as out of the growing ne-

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cessity, to open the eyes of all who are not absolutely indifferent to the progress of musical education. Mr. Burrowes has levelled the outworks cautiously and successfully. Mr. Jousse has boldly attacked some of the stronger positions and endeavoured to beat down at once some of the new defences and he does this without regarding the means of a more regular approach.

Mr. Jousse's mode of explanation by problems is new to us, and appears calculated to answer the purpose of fixing in the mind certain parts of theoretical science, without any connecting link with the reasoning upon which they depend, and by which they are combined with each other. We would (seriously) undertake to make a machine to compose either a melody to a bass, or a bass to a melody, upon the principles Mr. Jousse lays down.

We have said that the book wants order and explanation, and we shall proceed to the proofs. *Problem* 6, *page* 12, conveys a very erroneous notion of transposition. The definition is imperfect, inasmuch as it fails to express any process beyond the mere addition of the flats and sharps at the signature. The problem is also placed before instead of after that relating to intervals, which appears to us to be an inversion of the natural order.

Problem 8 is very ill expressed. The problem is not, in point of fact, "to find in a piece of music every interval," but to facilitate the knowledge of the distance between any two notes.

The word "accidents" is introduced without any definition of its meaning, which cannot fail to be unintelligible to those for whom it is designed. In the same page Mr. J. says, "the leading note is essential"; what can one uninstructed in harmony understand from this sentence?"

Plate 15. A definition of "enharmonically" is wanted, before the circles, which, in themselves however, are a clever and simple contrivance, taken from Kollman.

Page 30. A definition of "Tetrachord" is wanting to the passage.

Page 39. Mr. Jousse says, "a succession of chords constitute harmony." If this be intended to define harmony it is erroneous; since a single chord constitutes harmony.

To these we could add many other examples, which prove, either that Mr. Jousse has put together his materials in haste, or that he designs to prove no more than what we have before ventured to conjecture, viz. that certain effects, which indicate an apparent ac-

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quaintance with the principles of harmony, may be produced, without any real or solid knowledge of those principles. If this be the sum of his intent, we think he has accomplished his purpose in a good degree; but beyond this, his work promises little or nothing, from the obscurity which necessarily attends any attempt to communicate by short notices what can only be attained by study of some duration. For in learning the theory of music, the time is not consumed by the abstruse nature of what is necessary to be understood, but by the quantity of rules which (like those of the grammar of a language) must be committed to the memory. He who shall reduce these rules to the shortest compass with accuracy and perspicuity, will be the ablest instructor in theory, and in this sentence lies all the mystery.* Mr. Burrowes has done more towards

* The simplest instructions for *playing* Thorough Bass that ever fell under our observation, were those delivered by the late Dr. Beckwith of Norwich, a very able theoretical and practical musician, and a scholar of the Hayes's of Oxford. We do not say that they will apply to ALL cases, but they are so plain and so generally excellent, that we cannot forbear submitting them to the choice of students.

Thorough Bass without figures.

I. The seven intervals of every key are divided into fundamental and derived Basses.

II. Fundamental basses in every key are the key note, the 4th of the key, and 5th of the key.

III. Derived Basses are the 3ds above each fundamental.

IV. The 2d of the key is also derived from the 5th of the key.

V. To every fundamental bass a common chord must be struck. N. B. a common chord is the 3d, 5th and 8th reckoning from the bass note upwards.

VI. Every derived bass must have the chord of its respective fundamental.

Rules for figured notes.

With a *9 play a 3d and 6th.
——— 8 ——— 3d and 5th.
——— *7 ——— 3d and 5th.
——— 6 ——— 3d and 8th.
——— 5 ——— 3d and 8th.
——— *4 ——— 5th and 8th.
——— 3 ——— 5th and 8th.
——— *2 ——— 4th and 6th.

* Discords are resolved into concords by descending one interval.

Double figures are either additions or exceptions.

With $\frac{5}{4}$ play an 8.
——— $\frac{5}{3}$ ——— 8.
——— $\frac{6}{5}$ ——— 3 and 8.
——— $\frac{7}{2}$ ——— 4 and 5.
——— $\frac{9}{4}$ ——— 5. $\frac{9}{7}$ $\frac{5}{3}$

——— Means a continuation or repetition of the preceeding chord.

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this than any other writer that has fallen under our observation. Mr. Jousse has not done this, because he appears to have devoted his attention, not to explaining the reasoning upon which many of his problems depend, but to show how the effects may be produced with scarcely any reasoning at all. In few words, therefore, the one will always be radically and essentially useful, and the other frequently amusing, while it may occasionally serve to confirm knowledge acquired from purer sources, and perhaps, in some instances, (such as the circles, modulation, and others,) clear the understanding with respect to parts of science generally made difficult of comprehension by the obscure way in which they are discussed and explained.

A stroke through a figure means greater, that is, the figure must be removed further from the Bass note one semitone.

A sharp, flat, or natural under or over any note or figure, shews that the 3d of such bass note must be made sharp, flat, or natural, the bass note itself not being affected.

Double figures in succession require no addition.

To these rules Dr. Beckwith added plain instructions for modulation, transposition, and accompaniment.

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Six Progressive Sonatinas for the Piano Forte. Composed by T. Howell. London. Power.

This is a useful production, and exceedingly well calculated to lead on pupils after they have overcome the very first difficulties that attend the Piano Forte. It is no slight matter to render the early parts of the task pleasant, at the same time to contrive to introduce sufficient exercise for the eye and hand to keep alive attention, and the belief that the growing powers of the young artist are not wasted unworthily, together with a due gratification for the ear. Graceful melody, variety of passages demanding changes of position and requiring continual effort to surmount, are therefore capital requisites. These, Mr. Howell has uniformly preserved. The sonatinas are not destitute of elegance, and an uncommon portion of variety prevails throughout. The bass is perpetually changing, and we rarely, if ever, remember to have seen any production of the sort that contained more passages for practice so continually and so judiciously interrupted and broken by fresh calls upon the industry of the pupil. Beside these particular effects, which we deem to take the foremost place, the sonatinas are composed in different styles, speaking generally. Upon the whole, we prefer the first and second movements of the third lesson. But the entire set deserves recommendation.

Mr. Howell has appended instructions for fingering, to some of which we object, as disturbing general rules without any adequate purpose being gained. In the half bar, commencing the second division of the *Andantino*, (Son. 1.) we should have preferred to have taken the first two notes with the thumb and first finger, instead of the first and third, because the hand is taken off, which ought to be avoided wherever possible.

In the tenth bar from the close of the Allegretto, (Son. 2.) the third finger would have been better than the thumb, as it keeps the hand in a more easy position.

The same fingering, as that we object to, is also used in the first movement of Sonata 5.

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In the first movement of Son. 4, ninth bar from the end, the solo passage of the bass is fingered so as to throw the hand into an unnecessarily awkward position. As the passage begins after a rest, there is no restraint from what precedes. The notes are d, c, b, a, g, f, and those which follow the f require the fourth. Mr. Howell fingers 3, +, 1, 2. Surely 1, +, 1, 2, would have been better.

The Composer has indicated, with great frequency and care, the manner of expression—a circumstance which cannot be too minutely attended to. We close our commendatory notice with what at this time of day, when a taste for expensive printing is becoming universal, ought to be esteemed highly praiseworthy both in the author and publisher. The Sonatinas are *excellently and cheaply* printed—for we have 21 pages of *music*, independent of the title, and which serves for a wrapper, for *four shillings*.

Sacred Songs, by Thomas Moore, Esq. and Sir John Stevenson, Mus. Doc. London. Power.

The success which has attended the first conjoint publications of these gentlemen, appears to have led them to new enterprizes, similar in principle, though different in kind. The Irish Melodies may be supposed to have opened the way to the National Airs, the beautiful little book we have before noticed, and these again to a Number of Sacred Songs. The idea of the present work is the same with this slight variation—the melodies are partly selected from the works of classical authors—Martini, Beethoven, Haydn, and Avison, and partly supplied by Sir John Stevenson and Mr. Moore—the words entirely by the latter.

The number before us is published with the superior excellence visible in every thing that issues from Mr. Power's house. It is far more difficult to describe the poetry. The subjects are sacred, but the manner of treating them partakes not in the slightest particular of that sublime simplicity, that solemn severity, that chastity of thought and expression, which not only among devout persons, but among men of sound taste, are always felt to be the symbols of the deep awe that inspires our prayers to the creator and preserver of all

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mankind, our celebrations of his glories, and thanksgivings for his mercies. From the first to the last we were sensible to the want of these essentials. The lines are smooth and polished, but there is a luxurious, not to call it a voluptuous tone and spirit, breathing throughout both language and imagery, which does not accord with the intent. The passage from the Psalms placed at the head of the first paraphrase, is calculated to force this observation upon us; and we take, as an instance, the concluding stanza of this song and its original:

"Thou hast made summer and winter" Psalm 74. 17.

"When youthful spring around us breathes,
Thy spirit warms her fragrant sigh,
And every flower the summer wreathes
Is born beneath that kindling eye."

We know not whether the million of our readers will agree with us. Those who have been relaxed by much acquaintance with the enervating stanzas of modern estimation, will certainly see nothing to offend their sense of propriety. Our complaint is, that we can find none of that "divinest melancholy" through which the soul is brought by contemplation to worship. Here are none of the attributes of that Goddess "sage and holy" whom the mightiest master of sacred song invoked in such mood.

"Come, pensive nun, devout and pure,
Sober, stedfast, and demure,
All in a robe of darkest grain,
Flowing with majestic train,
And sable stole of cypress lawn,
Over thy decent shoulders drawn.
Come, but keep thy wonted state,
With even step, and musing gait;
And looks commercing with the skies,
Thy rapt soul sitting in thine eyes:
There, held in holy passion still,
Forget thyself to marble, till
With a sad leaden downward cast
Thou fix them on the earth as fast.—*Il Penseroso.*

Let not this, the finest personification we have of the temper that disposes to the most intense and true devotion, be mistaken for a gloomy disposition. Let any one read the exquisite poem, from

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which our extract is made, commune with himself, and question his own heart.

To bring our sentiments and Mr. Moore's sacred songs to a still fairer test, we shall take leave to quote one of them, changing a single word :—

"As down in the sunless retreats of the ocean,
Sweet flowers are springing no mortal can see,
So, deep in my soul the still prayer of devotion,
Unheard by the world, rises silent to thee;
My Love! silent to thee;
Pure, warm, silent to thee.—
So, deep in my soul the still prayer of devotion,
Unheard by the world, rises silent to thee!

"As still, to the star of its worship, tho' clouded,
The needle points faithfully o'er the dim sea,
So, dark as I roam, in this wintry world shrouded,
The hope of my spirit turns trembling to thee;
My Love! trembling to thee;
True, fond, trembling to thee.
So, dark as I roam, in this wintry world shrouded,
The hope of my spirit turns trembling to thee!"

We now ask whether this be not sweet amatory versification? and of our fair readers whether they would not feel the glow that kindles in young and meeting hearts at receiving such a billet for a lover? If, as in one similar experiment we have made, the answer be in the affirmative, our case is established; since for the word we have introduced—"Love"—should be read the awful name of "GOD."

Mr. Moore (perhaps with intent to redeem his past errors,) has, we think, wandered from his hitherto careless way 'mongst sweets and flowers; and unless this is his reason, we cannot see why, without supposing a motive by far too unworthy to drive him to sport with things sacred. The airs he has selected would have gone as well to other subjects more within the range of his intellectual habits; and, amongst the mistakes into which he has been allured, is the metre which some of the melodies demand, and which give a skipping and a flippant turn to the most serious circumstances. Thus the melancholy incident, rendered into verse at page 31, is

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deprived of its affecting power, and the images, some of them particularly beautiful—such as

> "And now like a star beyond evening's cold dew,
> Looks radiantly down on the tears of this world;"

wear an air any thing but sacred. These are our general impressions, after going through the whole. There are parts exempt; and in justice to Mr. Moore we quote the following classical exception:—

> "The bird, let loose in Eastern skies,
> When hastening fondly home,
> Ne'er stoops to earth her wing, nor flies
> Where idle warblers roam.
> But high she shoots through air and light,
> Above all low delay,
> Where nothing earthly bounds her flight,
> Nor shadow dims her way.
>
> So grant me, GOD, from every care,
> And stain of passion free,
> Aloft, thro' Virtue's purer air,
> To hold my course to Thee!
> No sin to cloud—no lure to stay
> My Soul, as home she springs;—
> Thy sunshine on her joyful way,
> Thy Freedom on her wings!

By the terms we have used, we trust we have conveyed no idea of any moral imputation. Our objection is purely to the verbiage, which we think is rather the language of amatory than devotional* composition. It wants the strength and simplicity which are the main characteristics of this species of writing.

Of the music we may speak in less qualified terms. The selection is made with the same elegant taste that has distinguished the Irish Melodies and the National Airs. There is nothing weak or unin-

* Fine sensibility and a brilliant imagination are always in danger of falling into this error—so true it is, that love and devotion are really allied, and have their root in the same class of perceptions. In Haydn's *Creation* this idea pervades the entire performance, and it is most particularly predominant in the air "*Of stars the fairest*," part of Adam and Eve's morning hymn. No one ever sung the first sentence "*Of stars the fairest, O how sweet thy smile at dawning morn*," without anticipating that the address was to Eve instead of the sun.

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testing in the whole book. The first air (attributed to MRS. SHERIDAN by some,) is almost as simple as the hundreth psalm, and is pious and beautiful.—The symphonies, particularly the closing one, are exceedingly appropriate.—The airs from HAYDN far exceed the others, and we are inclined to give SIR JOHN STEVENSON'S the second place. We like "*Weep not for those*" perhaps the least. We cannot imagine the author's reasons for setting the poem we have quoted above, "*The bird let loose in Eastern skies*," as a trio. Surely such a mode of adaptation is at variance with the sentiment?

We have to object to a great many of the notes appended as ornaments, which are generally very common place, and not seldom vulgar. Well-taught singers do not need and will not employ them; and those who are un-taught or (a more general evil,) ill-taught, will make bad worse. "*The turf shall be my fragrant shrine*," is one of those most disgraced by these "graceless graces."

With this *l'envoy* then, we dismiss the book. It is finely printed. The poetry, though not appropriately pure in its language, is easy and polished: the airs are well selected, and they will rather exalt than injure the taste. We cannot compare them with the finer selections of MR. NOVELLO; nor do we consider that the authors intend to address them to the precise class of musicians, to whose gratification that gentleman has directed his higher efforts in scientific arrangement. For the "SACRED SONGS," though grave, are still "*Leviora studia.*"

A Divertimento for the Pianoforte with an accompaniment for the flute ad libitum, from the favorite air in Rossini's Opera of Il Barbiere di Siviglia, by T. Latour, Pianiste to his Royal Highness the Prince Regent. London. Chappell and Co.

This Divertimento consists of a short introduction to Rossini's two airs and a concluding polacca, but there is so little original matter in it, that it is not very creditable to Mr. LATOUR'S inventive powers, to dish up popular airs in so meagre a way. Of all the species of writing, variations are the easiest, and require the least genius. This composition ought in truth to be so called, for the air and and variations not only make up the greatest part of the

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lesson, but the themes are frequently introduced, and they are repeated more than once in different parts of the scale successively.—Thus the whole wears too much the appearance of what is called in familiar language, a *catch-penny* publication. So long as the appetite for novelty continues, such practices will endure; but we should regret to see them receive countenance and encouragement from what may be quoted as the example of any name so highly authorized as that of the "*Pianiste to his Royal Highness the Prince Regent.*" In the divertimento before us, the echoes of the flute, in the introduction, are pretty, and the Polacca, at the end, gives it a spirited termination, but we are inclined to think it will not add much to the reputation of Mr. Latour as a composer.

A Sixth Air, with variations for the Piano Forte. By J. T. Burrowes. London. Chappel and Co.

We may, with advantage, contrast the subject of our present article with the one which precedes it, for here we have a simple and not inelegant theme of great sweetness, with variations very pleasing, in many styles, and in general good taste, embracing some difficulties of execution, yet leading the student agreeably forward by the melody and vivacity of the composition. In the fifth variation the hands are in many places brought so close, as to render the performance somewhat awkward. With the exception of one example in Cramer's exercises, we do not remember to have met with any thing constructed in a similar way. The different harmonies introduced into the seventh give the ear a well-timed relief from the tedium of continual rapid execution, and may serve to shew the student in harmony, of what variety even so few notes as those of the melody are susceptible, from the powers of this inexhaustible science. The eighth is a delightful slow movement, calculated to call forth the expression of the player, and it has also some good modulation. The ninth gives animation to the conclusion.

The lesson requires some execution, though it is not of that scrambling kind which wanders no one knows whither, no one can

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tell why. The theme is seldom, if ever, entirely lost; and the variations, without exception, are well-fancied and elegant. Another capital recommendation is, that it is of so just a length that the hearer will feel an appetite for more after the player has ceased.

The Sale of Loves, a Ballad, by Thomas Moore, Esq. London. Power.

This song demands our recognition for more reasons than the generality of single pieces. The celebrity of the author, and the exquisite taste displayed in the title and vignette are both likely to allure towards it that share of attention which not only the song itself does not deserve, but which ought, if possible, to be averted from it.

The general decorous and becoming sense of propriety that distinguishes our age had banished from the stage, from the usages of polished life, and from the whole range of our intellectual amusements, every expression and every allusion that might wound the ear or the feelings of modesty, not to call it delicacy, when Mr. Moore, under an assumed name, ushered into the world a volume of amatory poems, that had not been equalled in licentiousness since the days of the infamous Rochester, whose work, if they did not equal in coarseness of expression, they far exceeded in lascivious insinuation. The least offensive of these songs were first set to music, and sung at loose times by those loose characters of society, who, destitute themselves of female connections, pursue the detestable object of "discharging the female mind from the tyranny of custom," as Mr. Godwin has it, without regard to moral affections, without regard to the misery, which thoughts, as wild and as destructive as fire itself, bring upon their devoted victim, without remorse for the horrible circumstances of wretchedness to individuals and to families, which, in examples out of number, may be traced up to the fatal relaxation thus first produced. The early attempts were insinuated so artfully, yet, to appearance, so artlessly, that bolder trials were admitted without difficulty, without opposition, and almost without raising a blush in the cheek of the child, or exciting the natural apprehensions of the parent. We shall forbear to

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awaken the curiosity of those who may yet happily remain ignorant of the title of these pernicious monuments of talent ill applied —but if in those moments when Mr. Moore feels the heavenward disposition to admit that

> The warmest sigh, that pleasure heaves
> Is cold, and faint to those that swell
> The heart, when pure repentance grieves
> O'er hours of pleasure, loved too well!—*Sacred Songs.*

(we quote himself) he looks into the poems he had sufficient hesitation to publish under a feigned name, he may there discover those against which not our objections alone, but the cannon of the whole world of husbands, parents, and brothers, have been long since pointed.

The paltry song before us, borders very nearly upon the just description we have endeavoured to render of the worst of Mr. Moore's performances. It comes upon us too somewhat unexpectedly, for years and their infirmities and the reflections they bring upon all of us, and more especially which they early bring upon men of pleasure, who sometimes are blessed with reason as well as imagination, had, as we had hoped, wrought a beneficial change in the author of the sacred songs, and the words to the national airs. Having proved that he can feel rightly, Mr. Moore is the less entitled to the mercy of criticism, over whose ordinances, according to the laws of the Stagyrite, we hold the moral sense and the moral duty to be predominant. Our reading instructs to this conclusion, but our feelings, and moreover our "generous loyalty to the sex," impels us by convictions as strong and as sure as the commands of the Deity, and the impulses of nature revealed to us inwardly and irresistibly. We are no narrow-minded bigots, who would stint and limit the gaiety, much less the fondness of the heart, or diminish the fullest measure of the blessing attachment bestows. On the contrary, we hold affection to be the supremest counterbalance to the evils of existence. But the universal corruption against which we plant our artillery, is the bane of such affection, and would substitute a hot promiscuous changeful intemperance, as short and restless in enjoyment, and as soon past fruition, as it is base and baseless. We direct our attack against that nameless passion, in short, which neither is nor ever can be "gentle love," because it has never been passed

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through one of those "certain strainers" that refine it down till it becomes the charm of womankind.

"*The Sale of Loves*" presents us with a succession of the coarsest allusions, scarcely or not at all veiling the grossness and the obscenity by any of the artifices of wit or versification; yet there are traces even in this paltry composition, of better thoughts. Mr. Moore seems to appretiate *at last* the value of a heart. Had he known it earlier, perhaps he would not have indulged so fatally for the generation that is as well those which are to be, the propensity he has so long cherished to make it valueless, by teaching that there can be any gratification beyond the feverish inquietude of change, allotted her who says, while bartering for

"A light little love that will last a day—
To-morrow I'll sport a new one."

Mr. Moore may perhaps live to feel that every addition of this sort which he makes to the catalogue of his compositions, ought to be expiated by an antidote, and he may live to know, also, that such hope is vain. At present he stands like the greatest of our actors as drawn by the greatest of our painters between tragedy and comedy, in the attitude of one not insensible to the claims which virtue has upon genius, though his half-averted countenance betrays a lingering regret towards the troop of glittering vices which have so long successfully solicited and detained him from a nobler service, and a richer perdurable reward. The author of the worst book that ever saw the light, existed long enough to desire to atone his error by a publication of one of a contrary tendency and title—but alas the one still remains to plunge millions into perdition, while the other is only known to have been at all, amongst the curious preservers of literary anecdote.

Essais sur differentes caracteres pour le piano forte par F. Kalkbrenner. Books 1 and 2. London. Chappell and Co.

It has often occurred to us, that *Capriccio* is the best name ever invented for pianoforte music of such a description as that which stands at the head of our page, for we can imagine no other principle upon which such things are constructed, than the wandering disposition

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and unlimited power, a player of MR. KALKBRENNER's extraordinary execution indulges in doing whatever comes uppermost, when he sits down to the instrument or to compose. It is quite impossible to imagine, that passages, which find their way into the pages of pianoforte lessons of this kind, have any other origin than chance. Here we have "*essais sur differentes caracteres*" but we are utterly at a loss to conjecture, to what the essais refer. To the understanding these essays convey nothing—to our ears, an insupportably tedious series of unmeaning notes, passing through interminable modulations, and strung together for no earthly purpose, but to perplex the player and the auditor. There is nevertheless in many of the parts, a sameness that is tiresome beyond belief, particularly in the opening of the first, and in the latter pages of the second book.—MR. KALKBRENNER's time is too constantly engaged to allow us to suppose, that he has not some higher purpose in view when he writes for publication, than generally supplies the motives of ordinary composers. But what beneficial end to the student there can be, in sending into the world such crude redundancies as the lessons before us, we cannot pretend even to guess. If we might compare them as exertions of the intellectual faculties with effects purely physical, we should say, they exhibit praeternatural power to much about the same usefulness, as a man in convulsions who exerts his strength upon the substances which happen to be within his reach.—It begins to be time for eminent masters to put an end to these extravaganzas, and to return to something less removed from truth of expression, to surprise less, to please and satisfy more. If the present rage for execution continues a few years longer, we may venture to prophecy, that the good sense of the generality will make a resolution fatal to the prevalence of musical attainments. The time and expence bestowed upon acquirements so inadequate, will deter parents from submitting their children to an employment so profitless and barren of real pleasure. In the progress of the art, mediocrity is now come to be despicable—but there will be found a few only who will be mad enough to aspire to "that bad eminence" which can procure for them the short-lived admiration which waits upon mere astonishment, while the heart is cold. What do you think of it, asked an enquirer of a Gentleman who had listened with the deepest attention to a celebrated player? I think, said he, *it might be done quicker by steam.*

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We may strengthen our opinion by the authority of a sensible old writer.—AVISON, in his treatise on musical expression, says—

"But, if we may judge from the general turn of our modern music (I speak not of the English only), this due regard, as well to a natural succession of melodies, as to their harmonious accompaniments, seems generally neglected or forgotten. Hence that deluge of unbounded *extravaganzi*, which the unskillful call invention, and which are merely calculated to shew an execution, without either propriety or grace.

In these vague and unmeaning pieces, we often find the unmeaning composer, either struggling with the difficulties of an extraneous modulation, or tiring the most consummate patience with a tedious repetition of some jejune thought, imagining he can never do enough, till he run through every *key* that can be crowded into one into one *movement*; till, at length, all his force being exhausted, he drops into a dull *close*; where his languid piece seems rather to expire and yield its last, than conclude with a spirited and well-timed *cadence*."

An Introduction and Polonoise for the Piano Forte, by H. J. Bertini. London. Chappell and Co.

This is one of those numerous ephemera, for the publication of which we can assign no just reason. With the exception of about a dozen bars, near the beginning of the introduction, there is nothing either to captivate the ear or solicit the judgment. The modulation even in the adagio, which begins the piece, is far from pleasing, while the polacca wearies with sameness, and want of invention. The best attribute of the lesson is, that it is short.

La Belle Ecossoise, divertimento for the Piano Forte, composed by James Calkin. London. Chappell and Co.

The theme, as its title imports, has reference to or is rather an imitation of the peculiarity which characterizes Scotch music. And it is a light and pretty lesson. We should be liable to embroil

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ourselves with a nation whose qualities entitle them to the highest moral and intellectual respect, (for amongst these qualities stands conspicuous the national *amour propre*,) were we to assert that all Scotch music wants what is understood (at least among modern musicians,) by the word grace; and when we say that this term implies a certain smoothness, elegance, and polished suavity, which affects the heart while it pleases the ear, we should give the best general definition in our power, at the same time that we should make intelligible to our readers, the precise deficiency of Scotch melodies—for beyond melodies we know of nothing Scotch. These are wild, sprightly, animating, and sometimes pathetic, but the passion for jerks (derived probably from their dance tunes,) deforms almost every air, and constitutes that peculiarity which deprives their compositions of grace. Even in the theme and variations before us, there is something too much of this, but as a whole it is a lively and agreeable specimen of what may be done with such things. It embraces no difficulties, and will be found airy and amusing.

Preludes in a progressive style for the Piano Forte, Composed for the use of Young Ladies, by T. Latour. London. Chappell and Co.

Twenty-six Preludes or short Introductions in the principal Major and Minor Keys for the Piano Forte. Composed by J. B. Cramer. London. Chappel and Co. and Clementi and Co.

We have often enquired why a Piano Forte player should be indulged or should indulge himself with the liberty of running over the instrument before his regular performance commences? And it has been replied, that the prelude breaks the abruptness of an immediate beginning, preserves a more attentive audience to the principal piece, and altogether acts like the symphony of a song. But this appears to us to be only a part, and not the most important part of the design, which is to bring the hand and fingers into play, as well as to exhibit what we may call extraneous powers of execution. Were a singer to go up and down the scale, or to flit through a dozen volatas, it would be thought mighty ridiculous, and yet the

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same motive must be common to both, namely, a desire to bring the organs into exercise before the real onset. In point of fact, such preparation is most necessary to the singer, though the union of sense with the sound of the human voice forbids it. Custom is all powerful, and pianists must prelude. Custom cannot, however, give fancy and science to those who happen not to possess them, and it follows that although these preludes are by courtesy supposed to be extemporaneous flights of the imagination, it not unfrequently happens, that they who can execute cannot compose. To obviate this otherwise insurmountable difficulty, authors have been ready to lend their aid, and memory may now supply the place of a deeper knowledge of the art.

Mr. Latour some time since, and Mr. Cramer very recently, have published preludes, in the keys most generally used. They differ in material points, and will, for that reason, both be found useful.

Mr. Latour has divided his short outlines into the proportions of time, and they have all the regularity and rythm of distinct melodies. They generally confine the player within very narrow limitations as to compass, and the whole are defined and measured. They are, however, adapted to all the early stages of study, some of them being so plain, simple, and easy, that a child of a very few months standing would be able to execute them, and this property also makes them easier to get by rote. They are commonly very short, not consisting of more than from five to twenty bars, and in general there is more of modulation than in those of Mr. Cramer. It will be immediately seen, that the desire Mr. Latour has entertained of rendering his preludes pleasing to the ear and easy to commit to memory, has led him into an error fatal to their main design, namely, that of such things appearing to be an extemporaneous exercise, in which the fingers fly rapidly over the strings, and try them from the top to the bottom of the instrument, calling up, as it were the inspiration and fire that is to illuminate the future. A prelude is either this, or it is in nothing separable from the regular performance that succeeds.

Mr. Cramer has entertained the poetical notion we have fallen into, and has at once discharged his compositions from the restraints of bars, and his hands and his thoughts wander free over the whole extent of the instrument. He takes in almost every kind of passage,

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those of regular ascent and descent, arpeggios, triplets, and quadruplets, alternating from hand to hand and from measure to measure, leaving the expression entirely to the feeling and command of the player. Though short, they are full of fire and fancy, and, in every sense, as well adapted to the purpose, as might be expected from a man of the supereminent genius and experience of Mr. Cramer.

We have thus considered them according to their own design, but as exercises both these brief systems have their proper merits; Mr. Latour's for beginners, and Mr. Cramer's for the more advanced. Besides these advantages, such things are calculated to lead the mind to extemporaneous playing—of all musical attainments the one that most employs the faculties, and brings most delight to the possessor. By the practical application of these short sketches, the mind must be gradually drawn toward an independent disregard of technical memory, and the player can best learn to wish and to work his way to a larger field of liberty and excursion, accompanied by the highly pleasurable notion, that whatever is thus atchieved is his own. The strong impulse towards the knowledge of the science of harmony, which has been lately imparted to musical instruction, will have such a tendency, and it is perhaps its chiefest good, as it concerns individual gratification, for while there are thousands who are too indolent, too timid, or too diffident to commit their thoughts to paper, the same individuals, particularly those of the finest sensibility, will be enabled to partake unspeakable delight from the power they will thus enjoy—a power employed without labour, yet at every instant the fancy receives fresh additions of that gradual excitement, which engenders an intellectual temperament, perhaps of all others, the most favorable to human happiness, in the exertion of talents or accomplishment.

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The Peri pardoned, by Dr. John Clarke, of Cambridge.—London. Power.

We part, for ever part, to night! recitative and air, by J. Macdonald Harris.—London. Power.

The Feast of Roses, by Henry R. Bishop.—London. Power.

Her Hands were clasped, recitative and air, by Thomas Attwood. London. Power.

Mr. Moore's poem of *Lalla Rookh* has furnished the words for these four songs, which on that account we class together. They also bear resemblance to each other, as being divided into recitative and air. We have placed them as we estimate them, proceeding from the worst to the best.

To Dr. Clarke's recitative and air we can give very little commendation. There is scarcely a passage after the opening symphony of the recitative, that is not common-place, and even bordering on vulgarity. The division of the word "*heaven*" into a dissyllable, which in music it will rarely, if ever, bear, and the notation assigned to the word "*harbinger*," are of this description. The air too partakes of a coarse spirit of levity, and is, moreover, note for note like a song published about a dozen years ago by an amateur, beginning "*Nay take it, Patty.*" It is a little redeemed from this general character in the minor, but as a whole, it was not worth printing.

In Mr. Harris's song, there is is more simplicity, nature, and feeling, and it makes no other pretensions. We may point out that the greater portion of the recitative is air, regularly measured by the accompaniment, and why it takes another name, we are are at a loss to divine. This song is more creditable to the talents of the author than "*the Peri pardoned.*"

Mr. Bishop's recitative begins with one of his usual beautiful and attractive symphonies, and these are continued throughout. There is in it a good deal of Italian sweetness and elegance. The air reminds us powerfully of some of the Irish melodies, though we cannot summon to our recollection which. *The feast of roses* is about equal to the middle strain of Mr. Bishop's compositions, neither rising to the best nor sinking to the worst of them. It is not deficient in taste, and it is in the fashion of the day.

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Mr. Attwood's song is in the soundest style, and is the most original of the four. The interrupted cadence at the close of the recitative leads very pathetically to the following larghetto, which is conducted from D minor to F, with considerable effect. This movement is sweet and plaintive. The entire composition has more originality than belongs to the generality of modern songs, although perhaps it cannot be said to be very felicitously conceived, or to flow in a very rich vein. The whole air is aided materially by the changeful modulation of the accompaniment, which is masterly throughout.

Grecian Air, with Variations for the Piano Forte; by Samuel Webbe, jun.—London.

The theme upon which this lesson is founded was presented, as appears by the title, by Viscountess Ashbrook, to the pupils at Messrs. Logier's, Webbe, and Kalkbrenner's academy, as an exercise in harmony, and their bass is appended. There is internal as well as *prima facie* evidence, that we owe Mr. Webbe's composition to this circumstance, for it is, we think, manifest that the author had a design not only to produce variations, but variations of such a nature as should declare his own ability as a harmonist, and provide an exercise for his scholars of a kind to task at one and the same time their manual dexterity and their knowledge as theorists.

The air itself is exceedingly plain—so plain indeed as to be bald, and it wants those features which, by a strong impression upon the fancy or the feelings, are generally held to be best fitted for the subject of such a composition. It will be no wonder then if it is less prominent than we are accustomed to find the air, for though Mr. Webbe has endeavoured to preserve to it its place and dignity, there is unfortunately so little intrinsic force, that it necessarily falls into secondary importance. If we were to regard the subject therefore, in any other light than it has probably been taken, we should be compelled to consider the choice an injudicious one.

But modulation and harmony seem to have been the leading objects in Mr. Webbe's contemplation, by making those which are

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but too frequently the adjuncts in a lesson, the principals. He has thrown an originality and strength over his production which is far from common. The last part of the third page is extremely rich in this respect, and the lesson continues throughout in the same style. The chromatic passages for both hands are introduced into the fourth with great facility. The variation upon the fifth page is fraught with less meaning than the rest, and contains passages rather hard, even to modern ears. The sixth contains matter as rich as difficult. In the last variation we do not think the enharmonic change more singular than Mr. WEBBE's modulating from the key of E, with four sharps, to that of E, with three flats (the original key), which is effected in the manner following.—He renders his E minor, passes to G major, after which he retakes the key of E, with three flats, by a chromatic ascent.

There are two points therefore of consideration with MR. WEBBE, and for the approbation of his auditors:—1st. the power of harmonizing in which has been shewn by his scholars, and (2nd) the manifestation of his own acquirements in science. These are independent of a desire, perhaps, which he has to inculcate the necessity of acquainting pupils with the practical nature of enharmonic changes and the use of the extreme keys. In respect to the first, though the air is harmonized in a way to shew that it was not the work of practised musicians, there is yet enough of art visible, in the gratuitous introduction of the accidental D flat, to prove that they have attained more than is merely technical or the result of an artificial process of fixing terms in the memory alone. With regard to the second point, MR. WEBBE has, as we have said, made an original, rich, and difficult series of variations, during which he has given such proof of scientific combination, that it can belong only to advanced knowledge to relish and enjoy and give the credit due to him for his elaborate composition.

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A SLIGHT SKETCH OF THE PRESENT STATE OF MUSIC IN LONDON.

A Description of the state of Music in the Metropolis would seem to be, at certain intervals, a necessary appendage to a work of this nature, because the progress of science and of practice would be indicated by such an exposition. All however that we dare promise our readers to attempt from time to time, is an occasional essay towards the elucidation of this desirable purpose, for a full and adequate description is beyond our grasp. We can aspire to no extensive plan; yet the acknowledged imperfection to which our limits bind us, shall not deter us from offering such a speculation as our acquaintance with the state of public music in London enables us to draw up for the amusement of those whom distance may remove from the grand theatre of the emulation and contention of talent, the centre from whence improvement must be projected.

The prominent feature of the times appears to us to be, that the performance of instrumental music has made very rapid strides in the favor of the public. Vocal excellence is declining.

The age which immediately preceded the appearance of HAYDN and MOZART was the age of vocalists. The endeavours of the great masters of that day were principally addressed to the display of their powers in the composition of operas, and to set off the abilities of singers like FARINELLI, SENESINO, CUZZONI, FAUSTINA, and others, who formed all the attraction and all the conversation of the world in which they moved. The attention of composers was concentrated in the production of vocal effects; and expression had not yet given place to agility in singing. Sentiment still retained its mastery over execution. Scarcely had the life of HANDEL terminated, when the latent powers of instruments became better known; and as encouragement was offered, men arose, who enlarged (by extraordinary practice) those powers, while, in some instances, improved mechanism* was called in to aid the growing advancement. But the circumstance which has most materially contributed to effect the exaltation of the band was the series of

* Witness the substitution of the piano forte for the harpsichord, and the various additions to harps, horns, flutes, trumpets, and serpents, by pedals, keys, and other ingenious contrivances. We mention these as instances, without intending to do more than elucidate the fact.

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beautiful accompaniments by HAYDN and MOZART. If they have been since successfully followed by others, they were, nevertheless, the authors of the sudden and rapid progression of instrumental performers, to whom they gave power and almost pre-eminence. So true it is, that a single genius is able to change, if not to fix, the taste of whole generations in the fine arts.

England early caught the spirit from the master magician himself; and we need do little more than refer our readers to our notice of the Philharmonic Concert, in the present Number, to shew the rapidity with which the electric fire of talent was caught and communicated throughout the whole large circle of instrumental ability. A splendid portion of the science of the country was alike eager to patronize and partake the spirit, and to emulate the acquisitions in knowledge and the refinements enjoyed in other lands, where music has been understood to be cultivated in the highest perfection. The orchestras of the Antient Concert, and of the Opera were enriched by the access of this "noble rage," and the end has been to carry instrumental music, whether employed by itself or in accompanyment, to a degree of polish which we think we may venture to assert, it has never attained at any former period in the history of the science. We shall not fall into the error of quoting particular names, however due to individuals distinction may be, lest we should subject ourselves to invidious imputations, but we refer those who wish for such information to the list of the Philharmonic Society and of the Opera band, as including a cento of ability, unequalled in the annals of music in England. Nor do these lists comprise by any means the whole. There is yet a vast floating mass of musicians of real talent, among those who pass almost "unnoticed and unknown." Let us again especially point out to observation that it is the vast and sudden rise in the knowledge of instruments that is the surprising characteristic. A progression, and a progression proportionate to the daily extending encouragement, and the daily additions of fresh energy and intellect to the study was to be expected. But be it remarked, the start was suddenly taken, and the rising body has attained an accelerated velocity, analogous to that which attends the phænomena of substances moving by the natural laws of gravity in a contrary direction. The improvement has been diffused among all if not equally. The wind instruments have however received the most. It is not unfrequent to witness

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the repetition of instrumental pieces by an *encore*, as it has been long the custom to call for vocal a second time.*

The causes which have conduced to the changes in vocal art are more obscure; we can trace them scarcely beyond the single circumstance of the example of one or two popular singers. Whether it be given to the celebrity of individuals to raze out the memory of former and long prevailing taste, and to propagate such an over-weening admiration of the wonders they and they alone could perform, we shall not pretend to decide; but certain it is that since the appearance of Catalani and Mr. Braham the practice of the art has suffered a complete revolution. Expression has gradually continued to yield a little and a little to execution. The pure commanding eloquence of earlier composers has melted away before the voluptuous not to call them the meretricious graces of more modern writers, and declamation, sentiment, and pathos are superseded by passages of agility and florid ornament. The music, which we may be permitted to call the music of the mind and of the soul, still indeed continues to be heard, though it is all but banished by the great body of the public, who begin to feel a tedium and a heaviness, *whenever intense are substituted for voluptuous feelings*, whenever music aims to call up the bliss which is intellectual, instead of desiring to produce that soft dream of extacy which follows the excitement of the tenderest passions. The compositions that affect are now almost entirely amatory. The intervals which they leave open are filled with the light and sportive *gaïté du cœur* of Italian comedy.

At this time the metropolis enjoys three such concerts as no other country could or can boast—in The Concert of Ancient Music, The Philharmonic Society, and The Vocal Concerts. In all these the richest lore of science, and the purest specimens of classical authority are preserved; in the former more especially, while the range of the two latter is more extended as to novelty and the compositions of modern writers as well as performers, who come before the public with indisputable titles to regard and estimation, and who are admitted to

* We may here not unaptly remark the change which has taken place in the mode of bestowing applause in the concert-rooms and theatres of London. When a song or piece is highly approved, the applause by clapping of hands is long continued, or ceases, and is renewed, which is now esteemed to be equivalent to the former cry of *encore*, while in the theatre the efforts of a successful performer are crowned by long and continued shouts.

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an honorable competition for public approbation. To these concerts, however, only a very high and select class of auditors, and the very highest of performers find admission. It is singular that with such encouragement there is in neither any male singer of rising talent to be found. Mr. Vaughan occupies the place of the tenor at the ancient and the vocal concerts in a manner so consistent with the classical purity of these institutions, and so eminently superior to every other singer of his day, that we look in vain for his successor, should he be removed by any unforeseen occurrence. Mr. Braham has scarcely appeared in public at all during the winter, from choice it must be presumed, for to his powers the public will never be deaf. Mr. Wm. Knyvett is the elegant and finished counter-tenor. The basses are Mr. Bartleman and Mr. Bellamy. The continued indisposition of the former has for the last seven months precluded the public from the gratification his performance always afforded; the latter, we understand, in consequence of his engagements in teaching, wishes to retire, as much as possible, from public singing; and we see as little promise of any one to succeed these gentlemen. In truth, we know of no other bass singer of ability at present. This department is at the lowest possible ebb, and a man of any merit would now probably find very hearty acceptance. The growing passion for comic Italian pieces has introduced Signors Naldi, Angrisani, and Ambrogetti occasionally to the orchestras of the concerts, and even of the oratorios. But their claims are exceedingly limited.—Naldi, to his known defects of faulty intonation, nasality, and a constant lagging behind the time, now begins to add the characteristics of coming age. He is almost *passé*. Angrisani, with a very fine voice, is coarse and unfinished; and Ambrogetti has not a single faculty to entitle him to a place in an orchestra. The few notes he has are very soon worn out, and his singing becomes intolerable, except as an exhibition of comic skill, which we consider not to be among the attributes of concert singing As a tenor, Signor Begrez, has a beautiful voice, is an excellent musician, and performs in concert very sweetly and in a chaste good style.

The female singers are more numerous, and upon the whole (though declining into the substitution of agility for expression,) far better. Mrs. Dickons, Mrs. Salmon, Miss Corri, Signora Bellocchi,

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Miss Stephens, Miss Hughes, Miss Travis, Miss Goodall, Miss Mori, Miss Symonds, Miss Frith, hold out in their several gradations the enjoyment of much present gratification both in the concert and in the theatre, and much future hope. We shall not anticipate by a partial and incomplete portraiture of their several qualities, the description which is, or hereafter will be due to them at our hands. But we cannot cease to lament the total disappearance of the great style of Mrs. Bates and of Mara, all traditional remains of which have departed our shores with Mrs. Lacy.

Besides the three grand depositories of high science we have named, refinement has extended so far east of Temple Bar as the City of London Tavern, where a series of Concerts, under the able direction of Sir George Smart, has been recently established with success. These will carry the propagation of fine taste into new regions. There is in the establishment of these meetings a principle we are heartily glad to see recognized—namely, that refinement ought to accompany wealth wherever it is found. Without such a principle, gold is dross, and its possessors are deprived of the best enjoyments affluence can purchase. We do not like to see the solid acquirements of the city transferred to be the mockery of the court. It is good that the liberal should mingle with and polish in their course the ruder arts. By such means society will best find its equilibrium, and elegance will be confined to no one order. To the various institutions for intellectual cultivation in the city, this seemed wanting, and we shall rejoice at its firm establishment.

We come next to the Oratorios, as more genuinely musical than the amusements of the Opera or the Theatre, and these, we lament to say, are not only declining, but are departing rapidly from their character in every sense. They are in truth now little more than secular performances (if we may be allowed the term) and the benefit they confer on music is to be found in the more universal propagation of some portion of good taste, above that of the Gardens and the Theatres, and in the ready admission they afford to new candidates for public favor. This year the managers have agreed (so low had the ebb of patronage fallen) to open the theatres of Covent Garden and Drury lane on alternate nights, Mr. Ashley conducting at the one, and Sir. G. Smart at the other. They have produced a long list of new names. Miss Witham, Miss Stamford, Miss George, Mr. Kenward, (a tenor,) Mr. Thorne, Mr. Yardley, (basses,) at the

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former; at the latter, Miss Cubitt, Mr. Nelson, and Mr. J. Smith, basses, &c.

The selections on these occasions prove by instances the justice of the observations we have made on the revolutions in the public taste; and we cannot suppress the astonishment we feel at the encores and plaudits which never fail to be lavished on such a singer as SIGNOR AMBROGETTI, in such an orchestra as those of the oratorios, and from such persons as compose the mixed audiences of Covent Garden and Drury Lane. But so it is. The declension from MR. VAUGHAN to MR. PYNE is a very heavy one indeed, while all the basses are young performers, new to the public. We cannot think sufficiently highly of their talents to particularize them further. The selections are so infinitely various as to defy description; *Holy, Holy Lord* is followed by *Della Tromba*—*Sing ye to the Lord* by *The Soldier tired*—HANDEL's most sublime and sacred chorusses by STORACE's lightest airs—a motett of HORSLEY's by *Sia morelli* or *Quel occhietto coccoletto*, from the Comic Italian Opera, the former given in SIGNOR AMBROGETTI's most comical manner, and the latter with all the grimace of which such a duet is capable. So much for variety. We do not dispraise these things in themselves—on the contrary, we think the introduction of the fine music from Italian Operas, particularly the concerted pieces, are amongst the happiest additions to modern concert bills. But something is due to consistency, and neither the ostensible reason for opening the Theatres for the purpose of Oratorios during Lent, nor the *manner* of the performance of such things, is to be defended upon any other ground than the arbitrary taste of the public, which "will have it so," and which has been gradually turned towards lighter entertainment, in the way we have described.

The opera will hardly, in the score of its merits, escape this season without animadversions still more severe than those of the meeting of subscribers and others, at the Thatched-house last year. The want of novelty, and the wretchedly low condition into which every part of the performance (the band excepted) appears to have sunk, certainly renders the performance unworthy, totally unworthy the enormous expence lavished upon its support. SIGNORA BELLOCHI and SIGNORS PLACCI and ROMERO are the only additions to the vocal strength. SIGNORA BELLOCHI, (who, since her arrival, has had an additional *i* appended to her name, in order to make it

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complimentarily expressive of the two she before possessed,) has a sound good style, but her voice is neither remarkable for tone or compass. The men are both below criticism. *Il Don Giovanni, Figaro, Il Barbiere di Siviglia, l'Italiana in Algieri, La Modista Raggiratrice, and Camilla,* have been played during the season. The first preserves a portion of its attraction, on account of the fine personification of the hero by AMBROGETTI, and on account of the splendid accompaniment. But in every other respect it is scarcely above mediocrity. *Figaro* is even better represented at Covent Garden, vocally better, scenically infinitely better, and indeed better as a drama. MRS. DICKONS and MISS STEPHENS are superior to any singers the Opera can boast, though we give all due allowance to MISS CORRI and SIGNORA BELLOCHI. All the other parts are very poorly supported, for AMBROGETTI is nearly as equal to sustain the singing, as MR. JONES, the *Count Almaviva*, of Covent Garden, who declines to sing at all. When we look back to this opera, as represented a few years since, there is no enduring the comparison. The operas of *Rossini* can be said to have risen to no very elevated degree of estimation, while *Camilla* has sunk at once. How far the management is defensible, the public will probably decide. They owe it to themselvs to do so. The acquaintance we have with the foreign operas, leads us to no very lofty estimate of the powers of existing singers or composers—but of this we are quite satisfied—that the public enjoys no gratification at present from the King's Theatre, equivalent to the enormous sums levied for its support. The short-lived vigour that for an instant animated the Opera House, departed with MR. AYRTON. Since it has been the fashion to translate the music of MOZART and of ROSSINI to the English Theatre, Covent Garden, we repeat, has outshone, transcendantly outshone in general arrangements, the Italian Theatre in the Haymarket, indeed in every thing that relates to the stage, except the band. The performance of *Figaro* exhibits the most direct and irresistible proofs.

Upon the English boards there are, however, no superior talents except those of MRS. DICKONS and MISS STEPHENS, who appears to us to be yielding gradually to the bad taste and the depraved style of the theatre. With the finest natural powers of any female who has for many years come before the public, it will be lamentable if her career should terminate in her declension from real science to

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stage effect, of which we see some danger. The men are very far below mediocrity. Mr. Braham is not engaged, and his copyist, Mr. Sinclair, who borrowed many of his defects and added them to his own, is gone to Italy, as it is reported, to seek the improvement of which he stands so much in need. They have no successors who can lay claim to rank or precedence. Mr. Durusett is the tenor at Covent Garden, and Drury Lane possesses nothing that has any title to be called a singer.

The band of Covent Garden has undergone considerable change, Mr. Cotton Reeve having been placed at the head of the orchestra in the place of Mr. Ware, with whom many of the players departed. Regularity has been much promoted, and the excellence of the general performance certainly not diminished.

Up to this period of the season (April) we are not aware of the introduction of any other new performer of superior ability. The musical world has been supremely gratified by Mr. John Cramer's and Mr. Kalkbrenner's return to public playing, but perhaps there was never less of novelty.

Attention is strongly turned upon education, and particularly theoretical instruction, towards the aid of which more elementary treatises of merit have appeared during the last few months, than for many years. Of these we have noticed two in our present review. Mr. Relfe has offered to the public a new and (as far as we have been able to examine it) meritorious plan for abridging the labour of analyzing, and the difficulty of reading a score. To this subject we may probably return hereafter. There is another plan by Mr. Worgan; and in a word, the whole rising generation of musical students are now to be erudite theorists as well as agile perperformers. We possibly owe this stir and bustle, which cannot but be beneficial in the end to science, to the stimulus imparted and the competition awakened by Mr. Logier and his system.

Of what are called the Private Concerts of the Metropolis, we cannot refrain from saying a few words. They partake of the magnitude rather than the grandeur to which every thing is now brought, and by this circumstance, their value as parties met for musical gratification, is almost annihilated. Among the well-dressed crowds who assemble, there are doubtless many who feel the tedium and the heartlessness which pervade these bodies of moving rather than moved auditors. But wherever and so long as numbers constitute

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the permanent pleasure and permanent necessity of a party, music will cease to be a matter of the smallest interest, and concerts upon such a scale are to be classed as intellectual objects or as objects of taste, with card parties, routs, and other assemblies, which serve to excite and agitate the overwrought and languid systems of those, to whom so much has been given that little is left to enjoy. In such places, music is scarcely heard and never felt, but that its delights are daily propagating to an extent far beyond former precedent, there is abundant proof, and the danger now is, that its very excellence should be its bane, since the time and expence required for its cultivation to the point of perfection, which the diffusion of taste and knowledge renders indispensible, are likely to deter multitudes of parents from making it a part of the education of their children.—Good sense will, however, measure the occasion, and we trust, that no one will suffer an ambition, painful even when possessed of the eminence it covets and alike unreasonable for and unattainable to the million, to deprive them of a gratification which moderately desired and courted, will never fail to repay those who seek its satisfactions with a pleasure that will be permanent, because it must be always progressive.

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TO THE EDITOR.

Sir,

I Transmit you a continuation of my "Elements of Vocal Science."

I am,

Your's faithfully,

Timotheus.

Section II.

OF THE CONCERT.

The Orchestra differs from the Church principally as it enlarges the bounds of a singer's range. Without being wholly released from that constraint which the solemn duties of the former impose upon him, he enjoys a greater liberty of excursion. There is a certain degree of dignity common to both. But the orchestra bestows an elegant freedom which, to borrow a similitude from the customs of social life, is in manners analogous to the felicitous indulgence of the imagination—to the sparkling and the play of fancy that call forth all the powers and illumine the more familiar conversation of persons of the highest birth and the loftiest condition, without lowering the tone of self-consideration they are accustomed to observe. So in the manner of orchestra-singing a diversity is admitted & indeed courted, which allows the almost unbounded exercise of every species of vocal ability. —This division of the subject leaves us not much therefore to discuss separately; we have indeed scarcely more to do than to point out, that it is here the singer is empowered to manifest his judgement in the selection and execution of whatever is best suited to his powers, and to discuss the principles by which that judgment ought to be regulated.

The selections from the concert bills of this country now exhibit an astonishing variety. We say astonishing, because there is scarcely any perceptible allowance for the limitations placed upon talent by the insuperable decrees of nature. A performer of the first rank is expected to be able to sing in the Latin, French, Italian, and English languages, with equal facility and purity, and we may add, with

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equal excellence—in the manner of the church and of the orchestra, and of the theatre—in the great and the ornamented styles, and moreover in songs of the deepest pathos and of the liveliest comic effect—airs sacred and airs amatory.* In my essay on style and manner, I have shewn that the faculties, both natural and acquired, which are employed in efforts so opposite, are scarcely likely to be possessed or obtained by the same individual.† It becomes therefore a question well worthy the consideration of singers, whether they will afford the greatest share of gratification by the display of their talents in one grand style of intrinsic superiority, or whether they give more pleasure by a variety which cannot fail to reduce the real value of their entire performance, according to a sound and rigid yet just estimation of its worth. To take the philosophical view of the proposition in which I think the matter ought to be regarded, it appears to me to bear a strict analogy in effect to the division of labour in any other pursuit, with a due allowance for the direction of natural aptitude. If therefore we can admit, as we may and must, that any one style has in itself sufficient to exercise and to occupy fully all the faculties, it should appear that the most judicious plan of proceeding is to cultivate one particular style exclusively, and consequently to adhere to that style universally. Such at least ought to be the course of a singer who aspires to be eminently great. It may perhaps be desired, 1st. That I should bring some proof of the belief I thus express, in regard to the scope which any single style affords, and 2dly. It may be objected, that certain entire characters in oratorios (which must be comprehended in the business of an orchestra as well as in treating of the church) include more than one style. To the first I reply generally, that the great singers of our times, MARA, BILLINGTON and CATALANI, HARRISON, BRAHAM and VAUGHAN, BARTLEMAN and LACY, have confined themselves to very few songs in orchestra performances, which might probably be deemed a

* We have indeed heard one female singer on the same night and with really equal excellence, perform Handel's "*What tho' I trace*," "*Farewell ye limpid springs*," Bishop's "*May and December*," and a part in Guglielmi's duet of "*Vedete la vedete*," and another Handel's "*Holy Holy Lord*," "*Hush ye pretty warbling choir*," and "*O dolce concento*," with variations. It is perhaps a proof of the versatility of female powers, that such changeful occupation is rarely allotted to men.

† Page 117, Vol. I.

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sufficient answer, so long as the public appetite has been agreeably supplied. But there are such multitudes of airs in every style, that no singer can be at a loss for songs of the most opposite expression, although of the same grand character. Of these many are of such standard excellence, that it is impossible for a singer in this country not to know them. They are comparatively few, and are drawn principally from the works of PURCELL, HANDEL, & HAYDN, and from the more recent compositions of CALLCOTT, HORSLEY, ATTWOOD, BISHOP, and others, who have each of them now in being songs which must be heard in concerts from time to time. But whenever it seems desirable either in justice to modern genius, or with a view to public gratification, to interweave other pieces with these the most splendid and the most solid instances of classical ability, there are abundant materials, though the spring of English production has not lately been so luxuriant as we could have wished to see it. In the works of the masters we have enumerated, there are examples out of number of compositions of infinite beauty, which are, we may say, absolutely unknown. My assertions will scarcely be admitted to stand against the testimony which has been given by the eminent persons I have named, because it will be thought that their erudition would have reached, and their taste would have brought to light some of the specimens to which I have adverted, could such have stood a comparison with the songs so highly admired. But be it recollected, that I grant the very finest examples to be those which are already the public favorites; and it will, I expect, be conceded, that there is a feeling common to all professors to aim at doing the utmost at once, out of which proceeds the desire always to execute those songs which display the greatest variety of power and the richest endowment. No one is likely, therefore, to lay down a song of acknowledged superiority, so long as it continues to enjoy the unwearied attention and estimation of the audience. A striking proof of this is to be drawn from PURCELL's two songs of *Mad Bess* and "*From Rosy Bowers;*" it would be difficult to determine towards which the preference ought to be accorded; yet the one has been sung by every female of note, while the other has scarcely been heard at all. The fact is, that up to a certain point of time, the long-nourished predilections of the public will give the law to taste of the artist, unless he be of a genius bold and powerful enough to turn the current of opinion towards new objects—and this shews us why the taste of MARA has been so

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long followed, and why CATALANI has originated a new school of ideal vocal excellence. It shews us why the sound musical learning and fine expression of HARRISON, VAUGHAN, and BARTLEMAN still preserve a portion of respect, while another division of the public is attracted to MR. BRAHAM's declamatory and florid style, and to his (a heavy declension!) "*Bewildered Maid*," his *Echo Song*, and his "*Is there a heart that never loved*," as well as to the comic pieces of SIGNORS NALDI and AMBROGETTI. Prescription and novelty are in these instances identified with habit and desire of change, and habit and desire of change are the principles between which human nature continually fluctuates.

In discussing the second objection, we must clear the way a little in respect to the understanding of the great style. It is not because a song is of rapid execution, because it requires ornament, or because it contains passages of difficulty, that it is to be classed with any other than the great style. This great style, in our ideas, has regard to the character of the expression,* and if this be addressed to the loftier sentiments of the mind, no matter what the kind of notation may be, it classes itself under this head. Thus I hold that "*I know that my Redeemer liveth*," from the *Messiah*; "*Total eclipse*;" "*Why does the God of Israel sleep*," from *Samson*; "*In sweetest harmony*," from *Saul*; "*Heart the seat of soft delight*," from *Acis and Galatea, and Purcell's Mad Bess*, come within the classification of the great style, and if any song happens to fall below that character, it should be rejected altogether, though I believe very few instances are to be quoted from the works of Handel. I shall endeavour to illustrate these notions more particularly in a future paper.

From my previous essays, as well as my present, it will be gathered, that even a commanding genius must yield at the outset to the sense and taste of the age in which he lives; but it is above all things important, that his first studies and earliest ideas be drawn from classical authorities. With this concession we may, however, go on to connect the leading rules which ought to direct the choice of a singer, and it appears to me, that these are the principles upon which the impartment of pleasure to our auditors depends, besides those, which especially appertain to individual faculties and acquirements.

It has been thought by DR. BURNEY that a composition wins

* See page 145. Vol. 1.

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most upon the senses which dwells upon the same sentiment, or which at proper intervals returns again to the original musical theme: that is to say, that the sentiment ought to be of one kind, and that the mind ought not to be distracted at all from the particular feeling it is wished to excite. If I am not inclined to yield entirely to this hypothesis, it must be admitted to be true in a degree, since, by frequently withdrawing the mind to different objects, all intensity of feeling must be prevented. It is, therefore, of the first importance, where the design is to interest the heart, that the passion of the song be of one kind, or if not so strictly limited, that the relations be not remote, but slide imperceptibly into one another. Violent transitions, although very customary, are always liable to break that train of the ideas which is most favourable to the primary object of the art.—It is for this reason that the Italian poetry is said to excel that of any other nation in its capability for musical adaptation. One idea generally makes up the entire subject, and its simplicity becomes its recommendation.† It is, however, to be remarked, that almost all Italian songs consist of two divisions. The one generally slow, pathetic, and tender; the other of livelier or stronger emotion. I have often endeavoured to decide, not so much upon the absolute propriety as upon the effect of such a division, and it appears to me, that the transition disturbs the mind and diminishes the intensity of feeling.—The singer then has to choose between contrast and continuity. If he would affect deeply and please generally, he must study both. Let him above all things be careful *never to fail*. Complete success is only to be secured by a rigid adherence to this maxim. He must labour incessantly, but never never let him attempt, no not even a single note or passage, that may be beyond his grasp. One who regulates himself by this golden rule, may ascend slowly, but he will continue to ascend.

These principles being deduced from the manner in which passions or emotions are raised in the mind, are equally applicable, whatever

† I began the study of the Italian language at an advanced period of life, considerably after the termination of a classical education, during which I had read the Greek poets and tragedians, and after a long and intimate acquaintance with our own dramatic writers. I think the pleasure I enjoyed from the exquisite simplicity of METASTASIO was amongst the highest intellectual gratifications I can remember to have received. It infinitely more than repaid the drudgery of overcoming the rudiments of the language.

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be the choice of the singer, whatever be his rank, or whatever be the nature of the affection he aspires to move.

It behoves us next to consider the manner which belongs to the orchestra. The concert occupies a middle place between the church and the theatre. The manner is more expressive and more passionately wrought up than that of the chamber, though scarcely so finely polished. To the orchestra indeed belongs all the dramatic effect that can wait upon the execution of music and poetry, aided by the mere supposition of a definite character, without the helps of dress and scenery, by the absolute power of the sentiment. Thus in *Acis* and *Galatea* the characters are determined, and in single songs such as *Mad Bess* or *Alexis*, while in the generality of such pieces, *Holy Holy Lord—Hope told a flattering tale—Gentle Lyre*—or *Fast into the waves* for instance, the mind is affected by the combination of sound and sense alone. An orchestra-song will admit of all the force, elocution, and expression, which can be conveyed into it under the regulation of a taste sufficiently tempered to stop short of bombast and extravagance. To this rule there is no limit but the general sympathy of an audience.* And it is worthy of remark that from the various complications of individual temperament to be found in a mixed society, there always results a common medium that serves as a scale to balance and weigh with the nicest exactness exertions of this kind by their effects. The knowledge of this sympathy is acquired by experiment alone. In our private practice we are apt to be deceived by the warmth we gather during excitation. This warmth becomes associated with the means of excitement, and is carried into public by the increased excitability thus produced,† and the exact point of

* There is nothing so frequently fatal as our associations in this respect.—Actors of the loftiest walk have "fallen from their high estate," from the adoption of a single character. Such was the effect of Mrs. Abington's performance of *Scrub* in *The Beaux Stratagem*, and the finest actresses now seem to understand this principle, by the rejection of breeches characters.

† This has always struck me to be the true elucidation of the long disputed question, whether actors do or do not feel? and it completely solves the difficulties which have been cast upon the controversy, by the fact of actors in situations of the utmost pathos, having turned aside their attention for one moment, and in a moment afterwards resumed it. It is related that Garrick wagered with a gentleman he would bring him to tears. The gentleman was placed at a side scene, and in the very depth of the scene, Garrick observing him to weep, took occasion to approach and whisper him, "I told you so." This anecdote and others of a like nature, have been adduced to prove, that Garrick could not have felt the pathos pictured in his words and manner, since his attention was

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excellence is subsequently learned from experience. The danger, however, of choosing between a too cold or a too fervid expression, depends entirely on the constitution of the singer, and it is easy to ascertain whether he belongs to the diffident or the sanguine part of mankind. In the one case it is obvious, that it will be required to stimulate, and in the other to repress the natural habit. There is, however, one point which at this time it seems particularly necessary to insist upon. Nothing is so disgusting as coarseness or familiarity. Either of these annihilate all respect, and in nothing is a certain dignity of thought, a certain elevation of manner, and a certain restraint so indispensibly demanded as in the lighter pieces, which call forth the play of a lively imagination, like those taken from the Italian Comic Opera, now so highly in vogue. "*Non piu andrai*," "*Sia Morelli*," or "*Quel ochietto*," every instant involve a danger of sinking the performer into vulgarity and contempt, unless he guards himself rigidly, and mixes his levity with a proportion of elevation and of elegance. There is a line to be drawn even in the choice of such things, for a concert may be degraded, though by the obscuration which a foreign language necessarily throws over the subject, the otherwise acute sense of propriety common to the English nation, may be blinded. I think this line has of late been far overpassed.

An audience, if not equally affected by the deportment of an orchestra singer, as by the demeanour of an actor, is nevertheless very apt to be prepossessed or disgusted by his personal appearance—and the reasons are not difficult to discover. We have no experience of what others feel, but through the medium of the imagination. There is a sympathy in our nature which inclines us to figure to ourselves what passes in the mind of another by his exterior. In some instances this sympathy arises merely from the view of certain emotions in another person. When these emotions are in coincidence

fixed upon the man at the side, and from thence a general deduction has been made, that actors do not feel. But the truth is, that all persons employed in the fine arts, who are habitually accustomed to work themselves up to an imaginary pitch of passion, come by exercise to possess a far greater excitability and mobility than others, and they can, with a facility incomprehensible to those not so exercised, take up and lay aside the feelings which are absolutely indispensible to the representation of passion. There is no such mechanical movement of the organic powers without the exertion of will. Let any one assume the semblance of passion, and he will uniformly find it preceded by imagining the passion and by sensations that are more or less perfect in proportion to the strength of the fancy.

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with those of the spectator, they appear to him to be perfectly just, and this agreement is always a source of pleasure. But the proportion which the emotion seems to bear to the affection which is the cause of it, is the principal test by which the mind decides upon the decency of the consequent action.* It has been even asserted, that we are not affected by any performance which aims at being pathetic, unless the performer himself appears to execute his work with difficulty, and in some sort with distress. Demeanour is then important to a singer, inasmuch as his hearers are liable to form a good or bad opinion upon view, which must continue to prevail throughout the whole of his performance. From the causes above recited, it will be obvious, that any awkward gesture, a lounging posture, or an overstrained stiffness, or grimace of any kind, will fix disagreeable impressions in the spectator. It is also desirable to avoid a cold or constrained, a violent or a flippant conduct. Persons who feel strongly, are always prone to discover the transitions of the passions in the countenance: within certain bounds this will be beneficial, because it will aid the general effect upon the audience. The singer should always practice in situations that will enable him to correct any ridiculous grimace. He should most studiously avoid every sort of affectation, follow the impulses of nature, and even these, if too strong, he must carefully repress. He must be ever on the watch when practising, and if he thinks he is guilty of any absurdity, he ought to endeavour to retain the particular action, until he has been able to look at himself in a glass;† during this interval, the feeling will have sufficiently subsided for him coolly to determine how far the position is ludicrous or disgusting. If these remarks should seem to give an importance to the subject, which it does not demand, I would ask the reader, whether he ever remembers to have been present at a performance where the demeanour of a singer was not the subject of remark? Let it also be recollected, that this circumstance makes not only the first impression upon the imagination, but the sense of vision is either aiding or diminishing the effects of our gratification through our sense of hearing, during the whole song.

It is allotted to no man, whatever be his rank in science, to display

* Dr. Adam Smith's Theory of Moral Sentiments.

† To this intent Tosi, in his treatise on the Florid Song, recommends singers to practice before a glass, and also that they be accustomed to display their powers to persons of rank and fine taste.

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at one view all his treasured knowledge, or all the graces of study and practice. A well founded and extensive reputation is never attained by one trial, but is the result of frequent efforts and a long acquaintance with the public. It is not till after minute criticism, and a comparison with others, that the palm of superiority is bestowed. The remark is very trite, that public singers are commonly anxious to do all they can at once, and this solicitude to possess themselves of the favour of their audience by a coup de main, hurries them into extravagances, which never fail to detract from the merit of their performance. Forbearance is as necessary and is as great a virtue in singing as in life. To abstain from the exhibition of ill-assorted even if well-executed ornament, is in a great measure, the criterion of a sound taste. I have been frequently as much captivated by the purity of taste and the maturity of judgment manifested by what a singer has not, as by what he has done. The course a great singer pursues, is to consider well the style of the composer—the sentiments of the poetry—the tendency and scope of the whole song—his own powers—how far he is at liberty to deviate from the notation, and then to determine how many and of what character are the graces which it will bear. A reserve too should be made for a future occasion, or for an immediate repetition. Barren indeed must be his invention, and small his store of collected ornament, who cannot contrive a second, and yet equally excellent set of graces. These are sure to captivate an audience, because they have not only the charm of novelty and of surprize, but in the circumstance of immediate repetition, these emotions are heightened and our admiration is increased by the comparison which the mind is enabled immediately to institute, and by an enlarged idea of the intellectual capacity or genius of the performer. "Semper vellem quod amputem," says Cicero.—I would apply that principle to the fancy of a singer, but I would wish him to take the pruning knife into his own hands, and to treasure up the shoots and buds he extracts, for they may always be grafted to advantage upon fresh stocks.

In taking leave of this section, we would remind our professional readers, that they cannot be too attentive to the minutiæ of their art. In singing, the operation upon our senses is direct and immediate. Nothing is left to the imagination to supply. The effect is or is not produced. In the sister arts, by the use of general terms, such as grace, beauty, loveliness, &c. the poet gives to every one a power of

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completing the detail, as it best pleases him. The painter enjoys the same advantage in a sketch. In singing every thing is distinct and defined—and here perhaps it may not be thought irrelevant to point out that singing possesses a sort of middle power between these arts. The impression which the work of a painter makes, is done at once. The poet, on the contrary, can keep expectation alive to the catastrophe, which may increase the pleasure of the reader, by an unexpected turn. The singer seems to hold, as it were, a middle place; for he keeps alive attention to the end of his performance, and obtains a continued regard, although he has not, like the poet, the means of surprise. Again the singer, like the actor, is limited to the means of displaying his powers which the composition afford. The poet and the painter have in this respect the whole range of genius—the singer must derive much if not most of his power of displaying his talent from the subject. Let it not be forgotten, that an attention to trifles frequently constitutes the difference between a moderate and a capital singer. It is this attention that completes the polish. And it can never be too often repeated—that mediocrity is scarcely above contempt, while it is perfection, or the nearest approach to perfection, that is sought, is honoured, and is rewarded.

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TO THE EDITOR.

Sir,

If a short reply to I. S. H. is not likely to weary the patience of your readers, I will once more trouble you with a few remarks on the minor key. I consider a cadence to be the concluding chords of a section or period. Certainly no perfect cadence can be made upon any note but the key note, without a change of key; but my explanation amounted to this, that no cadence can be formed on the key note *itself*, unless the dominant, with or without the 7th, carry a major chord. Admitting, however, that the key is changed by the introduction of the major chord of the dominant in the minor mode, I should wish to ask, what is the key existing when the dominant is struck?

I was not at all aware that in explaining the practice of the musical world, *logic* was by any means requisite: if I had, I should certainly not have attempted it. I freely yield to your correspondent in philosophical acquirements. I cannot but deplore this deficiency; for though I am ready to admit that a third is a third still, as in the major key a third *ascending* is major, and *descending* minor, my logical disabilities will not allow me to understand how the *proportion* is the *same*. If he had in his computation of the chord of the 7th reckoned the intervals either all ascending or all descending, I could readily have comprehended him; but to form a chord of the 7th of the notes G D A E, as he attempts to do in his remarks on the Overture to Samson, I confess I am quite at a loss.

I must still persist in the assertion, that the notes G♯, F, and B♭, cause no change of key, as the G♯ in the bass, which has F in the treble in the first strain, leads to A as a dominant. In the same manner, C♯ in the bass, with B♭ in the treble, towards the end of the movement, leads to D. The F in the treble, against B in the bass, introduces the chord of G as the 4th of G, the F being immediately relinquished. The F and B♭, however, were not noticed by your correspondent originally.

I. S. H. does not seem to be aware, that, at the time Corelli wrote, the minor key was denoted by *one flat less* than its relative major. Thus, the keys of A and D minor had neither sharp nor flat, G minor had one flat, C minor two, and so on. His Sonata viii. Opera

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4, is evidently in D minor. The modulation of the first movement is as follows: It begins in D minor, and the first modulation is to A minor; the second passing through D minor is to F major, the relative major of the original key: it then returns to D minor; and after slightly touching on G minor, it concludes with the Phrygian cadence on the dominant A with a major third, and the Sonata concludes in D minor. I presume it is not necessary to go through the rest of the modulation.

I feel much indebted to your correspondent for his quotation from Malcolm, which most explicitely confirms what I asserted, page 141, of your second number. The short quotation from Grassineau is, with me, by no means conclusive.

As what I have here remarked is of course perfectly clear to the musical world, and as I have learnt from my professional friends that any further dissertation would be likely to be uninteresting, I beg this may be considered as a conclusion to all I have to say on the subject. But if, nevertheless, I. S. H. can furnish the musical world with a minor scale *ascending*, harmonized so that a perfect cadence may be formed without the major 6th and 7th, and without departing from the minor key, I am sure it will be received by them as a valuable addition to the science.

I am, Sir,

Your most obedient Servant,

J. TAYLOR.

No. 58, Pottergate Street, Norwich,
24th May, 1819.

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TO THE EDITOR.

Sir,

THE observations* made at the close of the Sketch of the State of Music in the Metropolis, given in your last number, have turned my thoughts towards the subject of Musical Education, its principles, and its consequences. Musical Education is now not only interesting on account of the gradual progression the art itself is making, but far more from the universal stretch of high attainment attendant upon the general march of mind.

I am afraid it must be admitted, that we do not arrive at the knowledge of the most momentous truth connected with our existence, viz.—that the precise end of our search after the means of happiness should be considered before we study those means, until years, disappointments, and a just estimate of our own fallible judgments have deprived us of most of the powers of using our dearly acquired intelligence. About the time you were probably writing your sketch, I was present at a private concert, at a nobleman's in London, where a young lady played and sung well enough to rouse the envy of those who were her successors at the piano forte, yet sufficiently ill to excite the profound contempt of certain professors present, who, nevertheless, did not fail to whine out *Cha-arming*, *Bra-avo*, whenever Miss wandered particularly from the pitch, or patched in a common place ornament. At the conclusion, an old Colonel (whose daughter was next in turn,) exclaims to Mama, "how delightfully your daughter sung!" and turning to a public singer who stood near, immediately whispered, "that girl's singing has cost a d——d deal more than it will ever be worth." There was as much truth in the last as there was insincerity in the first remark. Yet, Sir, this same man had lavished as much expence to quite as little purpose upon his own child; but both these young ladies had been trained for display. I have introduced this anecdote, which I assure you is literally true in all its parts, in order to shew the most frequent termination of ill-applied years of industry, and of a sum that would have lifted a worthy family to comparative opulence—for

"Example strikes, when precept often fails."

* Pages 407, 408.—Vol. I.

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Of the thousands who engage in the acquirement of music, very few indeed are the individuals who have any just apprehension of what it is intended for them to effect. They receive lessons, and they practice without any definite purpose.—Some mothers wish their daughters *to play;* some go further, and wish their daughters to *excell;* and some compute the cost of excellence and the difficulty of attaining it. Of these daughters multitudes do play, very few indeed do excell, and perhaps one in a million prudently abandons a hopeless endeavour. Whatever of error or disappointment is thus produced, is however, in my mind, solely attributable to a want of consideration at the outset—to the total absence of all reflection—of all comparison between the means and the end.

To those to whom the various cares and accidents of life inhibit thought, I would point out a few of the attendant facts. They lie indeed upon the surface, or scarcely below it, but yet I think they may be useful.

The acquirement of music (I speak in regard only to private persons,) appears to me to have in contemplation three several objects. I proceed from the least to the greatest:—

1st. The charm which attends the exhibition of talent to a large circle, and (as connected with it) the effect such display may have upon the future fortunes of the musician.

2d. The gratification of more immediate connections.

3d. The resource and delight which it affords in itself, comprehending diversity of pursuit, enlargement of mind, and pleasureable sensation.

The cultivation of music may now be said to be universal, and the access of all classes to public places, where the finest performers in all departments of the science are to be heard, is not less extended. It follows, that knowledge is propagated much more widely than formerly; and even where real science is wanting to the mass, individuals direct the mass. Hence no amateur singer or player can escape a comparison with the highest professional eminence, for if estimated at all, they are measured against the professional standard. Out of this it happens, that they who purpose to make any thing approaching to a public exhibition of talent, (and private concerts even in the provinces, differ very slightly in the numbers of the audience from public performances,) must use nearly the same diligence and consume nearly the same time as professors. Indeed we are

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borne out in the belief I entertain, that such amateurs must employ far more of both, since professors enjoy advantages in the association with professional ability, by which they are hour by hour whetted, encouraged, and improved, and which facilitate acquisition incalculably. They practice with the most skilful musicians; they hear the finest music of every species; they join in the conversations, and mix largely in the remarks of scientific men; and above all, they are stimulated by every motive that the love of fame or the necessity as well as the desire of gain can inspire. In the mean while the ambitious amateur drudges patiently on in private perseverance, with the occasional brief lesson of the master, or the still less frequent benefit that is derived from the casual chance of hearing a good public concert, a chance rare indeed beyond the circle of the metropolis. Sir, I will digress so far from my main design as to say, that wherever amateurs do attain any tolerable degree of excellence, the praise of the comparison ought to be on their side, and very strongly too—they who know any thing of the mode in which such acquisitions are made, can but be sensible, that a professional pupil is urged on by more excitement, and enjoys more opportunity of various instruction in one week, than amateurs are ordinarily able to obtain in a year.

Those parents, who look forward to this highest hope, must, it is obvious, be content to devote the hours of their children to application nothing short of the intensity of professional study, and even if they can and do purpose such a concentration of attention and such an employment of time, they must compute upon an expence of some hundreds of pounds. No practice short of four hours daily, continued during seven years, will give a pianoforte player any superior title to be heard, as the art is now cultivated and understood. We leave it to the arithmetic and experience of parents to compute the cost, if they wish to arrive at a nicer result than the one we have given above. Somewhat less of time is necessary to the attainment of singing, but rarer natural qualities must be presupposed. Not one child in ten thousand can after a long process be made into a singer worth hearing.

And then, Sir, what is obtained?—a consciousness of superiority which but too frequently injures the heart, spoils the temper, and unfits the possessor for the milder, more quiet, and more important duties of life, and which, by the exhibition of the strongest stimulus

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applied to human nature, the applause of the many and the multitudinous flattery of individuals, and by the strongest corrosives—the casual bursts of envy and malice, the shafts that disappointed rivalry or conscious inferiority never fail to launch against all who are elevated by ability, continually vex those who aspire to such eminence. Not that I under-rate or would teach others to under-prize the noblest incentives to labour, and the noblest rewards of acquirement. But I would signally mark the dignity and the purity of mind that ought always to be thrown in to ballast the vessel in which genius embarks. Most unhappy indeed will the gifted find their lot, who lack the mental preparation, which a just notion of the nature of the homage genius extorts from the world, alone confers. If the pride of talent be not tempered with a philosophical understanding, its moments of rapture may be extatic, but its hours of mortification must and will be infinitely more numerous and not less poignant—for, genius is excess.

If the attainments of the second of the objects I have described be the limitation placed upon the desires, much will depend upon the point of judgment and acquaintance with music which the parties have reached. The more complete the acquired taste, the less counsel will be needed; for those who have surmounted the difficulties, will best appreciate the value of acquisition and the cost. It is to the uninformed only that advice can be usefully directed, because the facility which is one of the tests of fine performance, is always liable to lead to the supposition, that what is executed with so much ease, cannot be hard to learn. The reverse is the true inference and the fact. It is, however, most important here to bring under view the present advanced state of musical knowledge, and the danger of contempt to which mediocrity is always exposed. If real superiority be rare, there is an almost universal glitter that passes for solidity, which is sufficiently imposing to daunt timidity and sufficiently advanced to render a large portion both of time and expence, necessary to arrive even at such a stage. Where, therefore, the design is not to carry the art to a high degree of polish, I can only recommend a careful choice of one particular species of musical study; an instrument of easy attainment—the Spanish guitar or the harp-lute for instance, or a sedulous devotion to one branch. It is very difficult to separate the several kinds of excellence required from a performer upon such an instrument as the piano forte; but I am still of opinion, that by

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adhering to one of those, a degree of neatness and precision sufficient to satisfy ears not hypercritical, may with no immoderate sacrifice be gained.

I come at last to that sterling good to be derived from musical education, which, as it is above all price, is the concomitant of a genuine love of the art alone. This chiefest attribute belongs not to music only, but ought to be the first consideration in every part of a well-regulated plan for the formation of youthful habits The most valuable end of education is that dependence upon ourselves, and that independence of others, which a consciousness of our power to occupy time worthily, bestows. Occupation of this sort is more, far more necessary to females than to men. Business, either public or private, engages the hours of the latter. But in proportion as the time of the former is disengaged, are they likely to fall victims to frivolity or ennui, or to a still worse fate. It is not that the female mind is more prone to idleness or weakness than that of their lordlier companion—but it necessarily happens, that whenever a female has no capital—no prevailing object, or rather objects of steady pursuit, the hours cannot pass otherwise than heavily. A very short time will suffice to fulfil the essential duties of the task commonly allotted to young females, in a sphere of life any thing above that condition where the employment of their time gains their livelihood. They cannot get on without variety of intellectual objects; reading and work will both fatigue and wear out. Manners are changed. Formerly, woman was rather the slave or the mistress, than the companion of man. Tent stitch and tapestry were preventive contrivances to kill fancy and murder time. But now pleasures are chiefly domestic, they are enjoyed only by participation; and the framing such a round of amusement as shall keep as well as win the husband, and mould him to that home which is not only to preserve affection and to attract a circle, but which is also to cradle and nurture their offspring, and to model a society fitted to form them for virtuous and amiable citizens, good sons and daughters, good husbands and wives, and, in their turn, good fathers and mothers.*

* Since my essay was written I have met with the following nervous passages in a sermon, preached more than thirty years ago, before the Trustees of the Charity Schools in Norwich, by the Rev. Dr. Parr:—

"The superior strength both of body and mind which the Creator has bestowed upon man, is a manifest indication of the superior part he is to sustain, upon the great theatre of the world.

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To the formation of such a home as society is constituted, much various knowledge and various accomplishment is necessary in the

Hence not only the higher improvements in science, and the momentous concerns of government are generally entrusted to men, but the more arduous employments even of private life are properly assigned to them, because they are most able to bear their pressure. That God has made nothing in vain, is, however, a maxim not less applicable surely to females. They have wants to be supplied, they have passions to be restrained, they are capable of peculiar virtues, which ought to be cherished, and they are subject to peculiar difficulties, which ought to be alleviated. Their scanty acquaintance with the business of the world leaves them an easy prey to the seductions of the betrayer, and their unresisting feebleness lays them open to the scourge of the oppressor. Yet by a lamentable imperfection, which prevades almost all public institutions, less provision has been made for their happiness, than benevolence, if it be consistent, would wish, and less, even than policy, if it be sound, can warrant. The fact is notorious, whatever may have been the cause; whether it be, that projectors, with a selfishness and jealousy sometimes imputed to law-givers, are more anxious to provide for themselves than for others; or, that the human mind is more powerfully influenced by sensibilities which familiar scenes continually set in motion, than by reflection, which goes in quest of objects however distant, and which surveys with equal attention, all the relations of all the parts in a wide and complicated whole.

In countries totally barbarous, women, for the most part, appear in a deplorable and degraded condition. They either are permitted to languish in sullen and inglorious inactivity, or they are doomed to toil in the most painful employments, without distinction, and without reward. It falls not within the limits of this discourse to investigate the general causes of this treatment, or to enumerate the particular exceptions to it. Of the causes it is sufficient to say, that the most frequent and most efficacious of them are to be found in the "dangers to which men were exposed of perishing from hunger," in the efforts they were compelled to make for "procuring the necessaries of life," in their obscure notions of duty, in the unsettled state of their property, in their love of excessive indolence, produced by excessive labour, in their extravagant admiration of military valour, and their ferocious contempt of domestic drudgery. As to the exceptions, every curious and benevolent enquirer is happy to meet with them in those elevated sentiments, and that, the rude superstition, which are recorded of the ancient inhabitants of Germany: in the fantastic, but generous spirit of gallantry, that burst through the gloom which envelopes the ages of chivalry, and in the coarse policy, which is said even now to prevail among some tribes of North America. It may not, however, be improper or unimportant for us to remark, that these exceptions relate, for the most part, not to the general condition of the sex, but to those who were distinguished by personal beauty or splendid birth; and that they operated more in the business of government, which was confined to a few, than in those duties of private life, which exercise the powers, solicit the care, and supply the wants of all the different orders belonging to the community. Now to perpetuate what was temporary, to extend what was confined, and to regulate, upon principles of an enlarged and profound policy, what, in times less auspicious, was the result of accident, of whim, of national prejudice, or traditional opinion; of blind passion in the savage chieftain, or of tumultuous affection in the heroic barbarian, is the noble privilege of those, whom Providence has placed in a better state of manners; and let me add too that it is the indispensible duty of ourselves and others, whom the

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female. "It is the imagination that keeps the heart warm," said one who well knew mankind. Now, Sir, I will not say that

Deity has enlightened by the doctrines of a more sublime religion. We indulge our inquisitiveness in surveying the customs of past ages: we exercise our sagacity in exploring the sources from which they sprung: and we gratify our philanthropy in observing the alleviations, which the great governor of the universe has scattered over the most imperfect and most wretched state of mankind. It well becomes us then, to employ the same care in considering, by what means the advantages of a more improved condition may be secured, extended, and multiplied.

Now, when nations have arrived at a higher pitch of refinement; when the harshness of man, in his savage state, is quite corrected; and when experience has shewn the necessity of employing every species and every degree of labour in the improvement of arts, women begin to assume a more just and more exalted rank among social creatures, who can value the importance of society itself. They are no longer considered as being, what the great God of heaven and earth never intended they should be, an useless incumbrance, or a glittering but empty ornament. They are found to be capable, both of contributing to our conveniences, and of refining our pleasures. Their weakness is, therefore protected, their fine sensibilities become the object of a regard that is founded on principle as well as on affection, and their talents are called forth into public notice. Hence the excellence which some of them have displayed, in the elegant accomplishments of painting, and music, and poetry: in the nice discriminations of biography: in the broader researches of history: in moral compositions, where the subject is not obscured by the arts of a quaint and spurious philosophy, but illuminated by the graces of an unaffected and natural eloquence; where, through the labyrinths in which are to be found the most hidden and complex principles of thought and action, we are conducted by the delicate and faithful clue of manners; and where, instead of being harrassed by subtleties which beguile and weary the understanding, we are led, by a sort of magical attraction, through a long and varied train of sentiments, which charm and improve the heart. Hence the employment assigned to others in many different branches of manual labour; and hence too the provisions, which in these later times have been made, for the repose of their declining age, for their comfort in the pangs of child-birth, and for their recal to those paths of virtue, from which, in the giddy moments of youth, and amidst the treacherous snares of seduction, they had unhappily wandered.

I am not assuming the language of affected singularity or parodoxical theory, when I say, that in the present condition of society, females, from accident rather than system, have, *upon the whole*, the advantage over us, in point of education. We read critically the ancient writers—we diligently investigate natural causes—we wind through the mazes of logic, and endeavour to fathom the depths of metaphysics. Yet I have reason to fear, that the instructions given to young men have not always so *direct* and *full* a tendency, as might be wished, to qualify them for active life, or to promote those ends, to which all the exercise we assign to the understanding in the sciences, and all the polish we can give it from literature, should be ultimately subservient. But "women," says an acute and penetrating writer, whose opinion I have eagerly applied to our cause wherever it was possible, "are taught what their parents and guardians judge it necessary, or useful for them to have, and they are taught no more.—Every part of their education tends to some useful purpose, to form their minds to reserve, to modesty, to chastity, to œconomy, to render them both likely to

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music is so important as to be indispensable to such a plan. But I will go so far as to avow, that I think music, justly pursued, is likely to assist most materially in fixing the attention, refining the taste, varying the powers, and warming the sensibility of females. If, as has been affirmed with an approach to truth, none can sing with really fine expression till they have felt the passion of love, it may be inferred, that there is a subtilizing, a refining power inherent in music, which cannot fail to be ultimately connected with the affections concerned in the support of domestic happiness. I firmly believe that it is so. I firmly believe that music purifies and elevates and endears wherever it is cultivated, not for the superiority which is the prize of public exhibition, but as the alternative amusement and solace of private life, and as you have observed, "it will never fail to repay those who seek its satisfactions, with a pleasure that will be permanent, because it must be always progressive." And allow me here to remark, that I think the merit of your publication quite as much derived from the philosophical observation as from the particular science it contains.

If then I differ, Sir, from any or from all of the systems of musical instruction now in use, it is rather because they point to no end than that they want the means. Musical education partakes too much of the nature of a panacea—a universal medicine for the cure of all diseases. I have endeavoured to show to what degrees amateurs aspire, and to mark the bounds of each I have dilated the subject, to set (if I can) parents thinking—for the substance of all I have written may be condensed into a very narrow compass, although the consequences have a very momentous influence upon after life. The pith and marrow of it all is, that those who direct education, should well consider the object they have in view—should ask themselves what they would have, were it granted them absolutely to determine the acquisitions of the pupil—should follow as well as lead natural aptitude, and should preclude disappointment, by a just understanding of probability and possibility, and last not least, of utility.

I am, Sir, once more, your's faithfully, VETUS.

become mistresses of a family, and to behave properly when they become such. In every part of her life a woman feels some advantage or conveniency from every part of her education. To this animated and animating description few exceptions are to be found; unless, in the lower ranks of life, where useful knowledge is rarely taught, and in the very highest, where trifling accomplishments, says an ingenious essayist, "are too often permitted to usurp the whole attention of their earlier years."

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TO THE EDITOR.

Sir,

THE observations of Vetus, in your last Number,* concerning the intercourse between professional musicians and amateurs, are borne out by my own experience, which, for the last thirty years, has been unceasing. I think I may add to his remarks, that there is a reigning jealousy between them, which is too commonly fatal alike to their good understanding and to the cause of music, wheresoever the talents of amateurs and professors are conjointly employed. And let me acknowledge, that while this feeling is in some degree mutual, I am afraid it must also be admitted that there is mutual cause, though the profession suffer the most severely, because their interests and their feelings are all concentered in music. Amateurs, on the contrary, are very rarely susceptible of any stronger excitement, or exposed to any greater injury than the disappointment they sometimes experience in the disallowance of the pretensions they advance as occasional performers. Hence the profession are most commonly more irritable and more irritated, and are liable to carry their provocation, their complaints, and their vengeance, to greater lengths than amateurs, who, however, are seldom slow to use the power which influence gives them over the fortunes of the offending professor. Perhaps both may be benefited by an exposition of the grounds of their disagreement, and by an attempt to define the line of duty that divides them. It is in this hope that I enter upon the discussion.

Amateurs universally believe, (and perhaps with truth) that whatsoever encourages and propagates a love of music is beneficial to the professor, and under this view of the subject, they consider themselves fully entitled to the best services the professor can render to their plans for the performance of private concerts. Wherever such meetings are established by amateurs, and they are now very general, the professor is nominally a king, while the amateur really is "viceroy over him." The professor's notions of place, precedency, taste, and science, are all made to stoop to a subserviency to the display which the amateur is anxious to make of his own powers. If the latter be even conscious of inferiority, there is in his mind an

* Page 284, Vol. 1.

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universal salvo to his reputation against all failures in a single sentence—"music is not the sole business, but the casual amusement of my life;" and armed in this panoply, he takes his station in the very front rank of the battle. He moreover neither suspects nor intends any infringement upon the rights or the feelings of the professor; he considers that music must be ever delightful; and not having very nicely examined, or thought it at all necessary to lay down very exactly the reason and the rule of his conduct, he proceeds upon the principle without discovering it, that the concert is established for his own gratification, and the professor bound to administer to it with all the energy he is master of. The amateur never reflects for a moment that the playing or the singing which enchants him, and to which he comes fresh in the hopes of praise and enjoyment, have been the toilsome occupation of the musician during all the long hours and days of the week; that the ears and the judgment of the professor are both polished and indurated by the same process; and that generally speaking, he is wearied and disgusted at the want of change or at the deficiencies of his amateur companions. But *n'importe*, it is all vastly charming. These may appear to some, Sir, very extravagant pretensions or very thoughtless negligences, if fairly described, as indeed I think they are; but in justice to the amateurs, to whose class I myself belong, I must urge, in our defence, that our errors proceed, not from a want of respect to the feelings or to the judgment of the profession, but from not seeing the fact or even understanding the necessity of such distinctions. We are content, because we know we are the friends of the professor; we have a consciousness of intending to advance his interests; we believe that we do so; and we believe also (taking it upon his general assurance) that he is as much amused with the performance of music, in which he has his part, as we are; at least we entertain not the most remote notion that music can be tiresome or painful. Moreover we are too apt to regard our state as a republic, which, according to the constitution of nature herself, degenerates into a monarchy or an oligarchy, as the influence of mind and fortune predominates, from which the professor is generally excluded. We err it must be confessed; but our error has this extenuation—it is not of intention.

Such are the sins of omission and of commission by amateurs against the professor, who is not, however, without his share of mis-

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demeanour. He enters into the musical co-partnership with a profound contempt for the acquirements of his coadjutors, (unless they happen to be his own scholars), and with a determination to employ them to his own purposes. If he administers to vanity, he expects to mould the amateur into a staunch adherent to all his interests, and into a powerful agent in all his cabals: he previously determines to use the acquaintance or the friendship to which he attains, to press purse and person into the service of his concerts, and in recommendation to pupils; in short, completely to turn the amateur to account, and bitterly indeed does he feel and resent the slightest supposed deviation from any particular in which his interest or his personal importance is involved. It is with these views that he submits to the drudgery of assisting in concerts which he most commonly despises, which, in his heart, he regards as so many deductions from the profit he might make by public performances, and as drawbacks upon his own reputation as an artist or a conductor. In few words, he loathes the amateur as far as music is concerned, and he loathes him the more, because of the necessity he labours under to contribute to an importance of which he generally imagines himself to be the true and only support. These, Sir, are no very agreeable portraits; but the general likeness will be recognized, and if they are not relished, it will be because they do not flatter. Perhaps the originals will not be found so often in the metropolis as in the provinces. In the latter, they are to be seen in every concert-room; and if in London, the features are softened by that grand polisher, the world, they nevertheless are visible even there, where the envy of professors is however more turned against each other, and where connection is considered by them as the barrier against competition, and indeed as the very *pabulum vitæ*.

I have made these deep incisions because I have thought it important to lay bare to the naked eye the morbid parts and the ulcerous places. Our next and more grateful task will be to endeavour to pluck out the cancerous and spreading fibres, to search for a method of healing the wounds, and of preventing the danger of future disease. First then—it is obvious that the amateur looks to the professor for his science and his amusement, while the latter has a more momentous obligation to the amateur in the means of maintenance, which can be only afforded through the diffusion of a love of his art. The amateur might get on without the professor; he might, as some

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do even in this musical age, contrive to be happy without "the concord of sweet sounds," but the professor is absolutely and entirely dependant on the amateur for the bread he eats. I put the question in this shape, because any generous mind will thus perceive that a delicacy, far more than is required between those who meet upon equal terms, is due to the acutely sensitive feelings of the professor, and that every little aggression is liable to a misinterpretation the most foreign from the sentiments which belong to those who cultivate the fine arts and partake that liberal spirit they are supposed to engender and to nourish. The deduction is easily made. Whenever amateurs invite a junction with the professor, a real ascendancy ought to be accorded to the maturer judgment of the latter, and the precedency due to technical superiority granted him, provided he be satisfied with using the privilege fairly and judgematically.—The difficulty imposed by this rule, however, will be much augmented by the intellectual difference which VETUS has so ably marked. Amateurs are frequently deep reasoners, not only upon the science but upon its effects, while professors are almost necessarily confined to practical exercise and practical attainments. The amateur is convinced of the justice of his opinions by a wider range of general arguments then the professor can entertain, or perhaps understand; and these very arguments appear to him wire-drawn and useless, because they are unsupported by the excellencies which he properly enough values. The amateur goes on imagining and refining without being able probably to express or embody his ideal perfection; and it may happen that his attempt to convey what may be not injudiciously fancied, may yet be so poor and faint as to be positively ridiculous when compared with the finished execution of those highest examples to which the professor never fails immediately to refer as the standard of excellence. Both are obstinate, for neither are or can be convinced, and hence arises a mutual distrust, not to call it contempt, of each other's judgments. The distinction I take is exactly that which must arise between the views of persons, who on the one side are enlarged by a general, excursive and analogical mode of reasoning upon the art, and those who on the other, come into the controversy with minds bent and contracted to mere technicalities. But the truth is, that each is eminently calculated to aid the other, and if both would carry this recollection into their discussions it would obviate all fear of disagreement. The

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professor should learn to generalize of the amateur; he should be pre-prepared and happy to profit by the more extended and grander objects of his friend's ampler vision, and the amateur should yield to the technical knowledge and perfection of the professor; for it is as unlikely that he, confined as he is to the practice of his instrument or the theory of the science from hour to hour, and laboriously employed in earning the means of life—it is as unlikely, I say, that he should have the power to cultivate these faculties which are conversant with the intellectual developement of the resources of art, as it is for the amateur, whose mind is constantly on the stretch after various knowledge, to reach the perfection of hand attendant upon the daily exercise of the professor. They will find in these particulars that mutual concession is not less just than necessary, not less graceful than grateful, and the remembrance of these essentials of their separate condition will smooth their intercourse and advance the science they both love.

This generous consideration is almost all that an amateur has to yield. I have already said that to offend or to wound or to degrade the profession cannot be in the contemplation of a liberal mind. The surrender of imaginary interests and of those bad passions which goad the professor to a continual desire to derogate from the acquirements of amateurs, "to damn with faint praise," to involve them in cabals against his rivals, and to claim their unlimited support in all his undertakings, is a victory, which as it costs more, offers a nobler reward for so much self-government. One half, and as it appears to me the greater, may be at once attained by a just estimate of what is required in the struggle. The basis upon which all moral control is or ought to be founded, is an understanding of the maxim experience warrants, that our happiness is injured by our own evil passions, not by those of others, which are hurtless the moment they cease to act upon the weak or morbid affections of our own nature. This though a principle purely selfish, is yet one of the true, and most sure in its operation upon the general conduct of human life. If the professor examines into the grounds of his intercourse with amateurs, he will find that the little he has to bestow is seldom unrewarded in the personal kindnesses and pecuniary recompense he receives. If he weighs their general accomplishments against his own, he will not so seldom perceive that he is lower in the scale of attainment, and therefore (putting wealth and condition out of the balance) learn a

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lesson of humility. Above all, he will reflect upon the insufficiency of any claim he can have to involve the personal estimation or feelings of his patrons in his contentions for pupils or precedency with others of his own class, and if he revolves these several causes of bickering in his mind, his heart must be wrong if he does not overcome the desire with which accidental hopes or resentments may occasionally assail him.

Upon one point amateurs and the profession differ materially, namely, whether amateur concerts, upon a scale to embrace a tolerable perfection in the performance and a considerable number of auditors, be or be not injurious to the latter. The amateur says, that by such meetings, the love of music is propagated far more extensively than it would otherwise be, and this, the grand object of the professor, by which instruction is more demanded, directly advanced. The professor replies, that professional concerts would contribute more completely to this end, by ensuring a better performance, at the same time that he would be advantaged by the profits derived from them. This is the sum of his objections. I think the view of the professor who argues thus, is narrow and erroneous. For, Sir, in the first place we must remember, that we must take the dispositions of men as they are; that we cannot divest human nature of that love of active engagement without which all objects become secondary in the interests they inspire. We see examples of this ruling impulse in every thing; indeed, the superior ardour with which a man enters into pursuits that are his own, is now too completely understood to need illustration: nor will it be sufficient to satisfy this appetite in the many, to admit the amateur to a ripieno stand, or even to the side of the leader. Something more, something of direction is commonly required by minds of any force, and it is besides a most important recollection, that amateur singers rarely indeed chance to take part in concerts where money is received, in consequence of the criticism they are necessarily liable to be submitted to; for although they do not actually share the emoluments, they are certainly amenable to the approbation or the censure, the hisses or the plaudits of the audience, and even to the strictures of the press, because they voluntarily stand forward to amuse persons who pay for entertainment. If it should be objected that an instrumentalist submits to the same chance, it is granted, but with an exception which effectally provides for his security, inasmuch as his faults or excel-

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lences are lost in the number and complicated effects of the band. Thus then we perceive, that a large proportion of amateurs must be ever excluded from any personal share in public concerts; and with these, all their connections are sundered from that lively interest which persons related by family, friendship, or even acquaintance, are actuated and impelled. These circumstances have all an influence in rendering amateur concerts objects of far more solicitude to a large circle, than professional performances ever can be *continuously* made; and when the necessity of practice, the constant meetings for rehearsal, the purchase of music, the attendance at public concerts, and the lessons taken for improvement, the time consumed in the arrangement, and the propagation of a deeper interest in the science, through the emulation circulated amongt those invited to be present be taken into account, no efforts the profession can possibly use, are equivalent to the establishment of a single amateur meeting. Professional performances would awaken no emulation, were not the amateur to display his accomplishments, and the performances of amateurs certainly excite amateurs in a far stronger manner. But there is another particular still more necessary for professors not to forget. Their object is only to be promoted by the diffusion of a love of the art among the many. Now the many cannot afford the expences incident to such a series of concerts as is sufficient for this purpose. It is not the mere cost of tickets that is superadded. It is the dress, carriages, &c. that are implied in *large public* performances. A private room seldom subjects a family to so much of either. And indeed, if the parents and only three children of one house are to be *constantly* present (and the interest is precisely in proportion to the continuity and the frequency of attendance) the expence of tickets becomes a momentous consideration to all but the most affluent, who are not now a days (particularly in the provinces) *the many* to whom the teacher of music is to look for his support.

Against the professor's reasoning I should moreover contend, that upon the whole, public concerts do not answer his purpose. In the metropolis it has been found difficult, not to say impracticable, to maintain even two or three. The Professional failed, and the Vocal were for one season I believe discontinued. In the country, where professors are few, it is next to impossible to support a professional concert. And when the time consumed in selection, preparation, and performance, the anxiety attending the failures always incident to a

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band patched up of such materials as even the most populous places in the country afford, are taken into account, when occasional loss is set against occasional gain, I feel persuaded, that as a general maxim it may fairly be advanced, that concerts by subscription or otherwise,* are no source of gain to the professor. In the money part of the transaction, I should also esteem it an item of some consequence, that assistance at amateur performances generally entitles the professor to a well-attended benefit, which he is not to expect after a series of concerts.

But, Sir, I would point my utmost reprobation against any amateur concert where money in any shape is taken for the admission of an audience—whether it be done under the semblance of a subscription for buildings, purchase of instruments or music, defraying of expences, or any other cover. Such a proceeding is neither more nor less than to earn money by music. It converts the amateur at once into the professor, and gives him a profit upon the exercise of his talents, to the injury of the professor, whose sole dependance for bread is placed upon music. No professor ought to submit to assist at such a place of amusement without full pay. No audience admitted by subscription or otherwise by money, ought to withold their public expression of pleasure or displeasure. The sole difference between a public and a private concert is, the receipt of money, and if a mercenary principle be concealed by any covert contrivance, it only reflects the greater discredit upon those who are mean enough to employ it. And here let me not be understood as wishing to exclude those whose circumstances do not permit them to incur expences for the practice of music. By no means. I should rather be disposed to encourage the energy and good feeling that can prompt persons, so circumstanced, to give their time to the exercise of a liberal art. It is a moral good. The instances are few, and they are not reached by my remarks. Music can be practised and enjoyed without large audiences, for whose accommodation expences are principally incurred. An amateur concert upon a large scale implies liberal notions and liberal means in the conductors; and it is to spare amateurs from the imputation of doing injury to a meritorious set of men dependent on their own exertions for the maintenance of themselves

* I beg to be understood to exclude musical festivals, as they are called, from my general assumption, as well as benefit concerts.

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and of their children, that I thus strongly plead against the despicable meanness of diverting the money, which if spent upon music, ought to go into the pockets of professors, from its just and regular application. The strongest apology amateurs can have for usurping the duties of professors is the hope of being able to originate a greater portion of love for music, and to leave a sum disposable to the purpose of acquirement, which would otherwise be expended in the purchase of casual entertainment. They have either this shield or none.

I have thus, Sir, weighed the claims and pretensions, the passions, and the errors and the interests of both parties, and I trust I have held the balance with a steady hand. At present amateurs and professors seldom work well together, so seldom indeed, that it is almost a maxim among the experienced, that professors ought not to have any share in the management or performance at amateur meetings. I would fain remove the impression by an exposition of the just means which at present exist for its formation. We cannot guard against the idle jealousies, the mistaken conceits, the false impressions—against the wickedness or the folly of the world; but, Sir, if we see and know the foundations of error and are determined to correct every tendency to bad feelings in ourselves, we may set at nought the machinations of others. These foundations I have endeavoured to expose, and I have attempted to propose the means of correction. My task is done.

I am, Sir,

Yours, &c.

An Amateur.

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TO THE EDITOR.

Sir,

THE French have been hitherto held in no great consideration as musicians, though they have produced theorists, who have done more for the science than is always allowed them. But their institutions, and the direction the public mind in Paris has received towards music, will soon determine the national aptitude and genius for the study.—They have now established a school which produces so many performers, that it has been apprehended professors will shortly scarce find bread. The name of Gretry is of some celebrity in France, and has reached this country.—Besides his musical compositions, he has added, to the treasury of his art, a sketch of his life, interspersed with a great deal of criticism. His propinquity to our own times, and his rank as a modern composer amongst our neighbours, have induced me to send you an epitome of the Biography I allude to. I have added some particulars from other sources, that may, I hope, render the whole acceptable to your readers.

I am, &c. *L. M. B.*

June 4, 1819.

Andre Ernest Modeste Gretry, member of the Legion of Honor and of the Institute, was born at Liege, on the 11th of February, 1745. His father gave early indications of musical genius, for at the age of twelve he obtained the situation of first violin at St. Martin, at Liege. Young Gretry appears to have been sensible of musical rythm at a very early period. His first musical impression was of a very singular nature, and had nearly cost him his life. He was alone, and the ebullition of water in an iron pot fixing his attention, he began to dance to the sound; he then wished to see how this periodical rolling operated in the vessel, and in pursuing his search, overturned it into a blazing fire; the explosion was so great that he remained in a state of suffocation, and his body was dreadfully burned. This accident always occasioned him a weak sight. When he was six years old, his father, who was then first violin player in the Church of St. Denis, wished to place him as a chorister there. His voice was good and of great extent, but the master of the boys exercised such cruelties upon them, and Gretry was so overpowered

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by bad usage and his natural timidity, that he acquitted himself in the choir so ill, as to oblige his master to request his father to take him away. Such was his sensibility, that having once (owing to the stopping of the clock) arrived too late for matins, which were sung between five and six in the morning; he was punished for the first time. It affected him deeply, and the disgrace destroyed his rest. He therefore rose frequently as early as three in the morning, and without consulting the hour or the weather, set off across snow and frost, and seated himself at the door of the church, holding his little lantern on his knees, at which he warmed his fingers. He there slept tranquilly, for he knew that the door could not be opened without disturbing him.

He left off going to the music-school and to the service of the church, but was permitted to retain his situation. His father put him under a master, named LECLERC, who was kind & skillful, and GRETRY profited by his lessons. About this time a company of Italians arrived at Liege; they performed the operas of PERGOLESI, BURANELLO, &c. The elder GRETRY requested the Manager, named RESTA, to give his son an admission to the orchestra, which he granted. He attended during a year at all the performances, and often at the rehearsals, and it was there he acquired his love for music. His father, who watched his progress, perceived it was time for him to re-appear at St. Denis. He requested the music-master to permit him to sing a motett on the following Sunday. The master represented to him that it would be dangerous to expose the child a second time, and much more so as the canons would certainly send him away entirely if he did not succeed better. I consent to it, said the father, if he does not sing better than all the musicians in your college. This tone of assurance caused the proposal to be accepted, without inspiring the master, however, with much confidence. The day of trial at length arrived.—GRETRY conducted his son to church. He said to him on the road—you see, my son, this snuff-box; it is the best I have, and I will give it you if you sing well.

He arrived—every one looked at him with pity or contempt. The music master said to him—here you are, then! but you are not changed. Nothing more was wanting to bring back all his timidity; he had, however, an assistance, known only to himself. For a year past he had felt a devotion for the Virgin, almost amounting to idolatry. He had just been imploring her aid, and the protection of

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heaven seemed more sure than the prediction of the music-master. This persuasion saved him.—The motett which he sung was an Italian air, translated into Latin, on these words to the Virgin—"*Non semper super prata casta florescit rosa.*" He had hardly sung four bars, when the orchestra played almost pianissimo, for fear of not hearing him. He at this moment cast his eyes on his father, who answered him by a smile. The children of the choir drew back from respect; almost all the canons came from their seats; and they did not hear the little bell which announced the ascension of the host.

As soon as the motett was finished, every one congratulated his father. They spoke so loud, that the office would have been interrupted had not the music master imposed silence. He at this moment perceived his mother in the church; she was drying her tears, and he could not retain his own. This little triumph made a noise—the canons mentioned it at the performance of the evening. The following Sunday he sung again, by order of the chapter. He had a large audience; and what most flattered him was, to see there the whole company of Italians, each of whom looked on him as their pupil. He sung, by request, the same piece. He had the skill to add to it some ornaments more in the Italian style; his success was complete. Signor Resta gave all the choristers admissions to his theatre; and every day this little troop learned to praise God at the opera.

Gretry now made so much use of his voice, which soon began to decline, and his exertions were so great to conceal its failure, that it occasioned a spitting of blood, which remained during life. If he had given up all kinds of composition, he might probably have obtained a complete cure, but nothing could stop him; not even the fear of paying with his life the pleasure of indulging his taste for study.—He soon abandoned singing for composition, and he began to do this without either principles or rules. He then took lessons on the harpsichord of M. Renekin, a celebrated organist, and for two years studied harmony under the same master. His father afterwards placed him under a master named Moreau, who, instead of allowing him to indulge his taste for composition, desired him to harmonize a bass which he gave him; this a little disconcerted the young musician, whose head was so filled with ideas that he could not refrain from writing; he composed six symphonies,

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which were performed in the town with success. These specimens of his genius induced his friends to urge his removal to Rome, that he might there study under the first masters. His parents opposed it on account of his delicate health; but young GRETRY was determined, and he declared he would rather beg his way on foot than be prevented. He composed a mass, in the hope of its procuring for him the means of his journey, and the chapter granted him a reward. It was agreed that he should travel on foot with a man named REMACLE, who journeyed from Liege to Rome, and acted as a guide to young people, and this served as a pretext for concealing his dealings in contraband articles. GRETRY endured his fatigues with great fortitude, and after some few adventures arrived safely in Italy. The first musical sounds he heard in this country were from a female peasant, singing at her work, and which gave him great delight. On his arrival at Rome he was admitted into the college, and he constantly attended the musical offices in the churches. The chapel masters most in fashion were CASALI, LUSTRINI, and JOANINI, for the violoncello. His manner of life in Italy was very imprudent for a man coming from the North in delicate health. He was seized with a tertian fever, which lasted him two months. This greatly afflicted him, as this time, lost out of the five years allowed by the college for his stay, seemed irreparable.

He became acquainted with an organist, whom, without sufficient reflection, he took as a master. He learned many bad habits of this man, and was obliged to make great exertions to forget them. He acquired a bad method of fingering, and never entirely lost it. He quitted this master, and placed himself under CASALI. The title of pupil of SIGNOR * * * did not raise GRETRY much in his eyes, and he made him begin, for the third time, the elements of composition. The course of study he pursued under CASALI (the only master he avows) was a source of great delight to him, and his ideas now began to develope themselves. GRETRY had a great desire to see PICCINI, and one of his friends offered to take him to his house. He was introduced to PICCINI as a young man of some promise. PICCINI paid him little attention, though GRETRY contemplated his features with a sentiment of respect that might have flattered him, if he could have perceived what was passing in the mind of this young visitor. PICCINI recommenced his work, which he had quitted for an instant to receive his guests. GRETRY presumed to

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ask him what he was composing—he replied, an oratorio. They remained with him an hour. GRETRY's friend then made a sign to him, and they departed without being perceived. Upon his return home, GRETRY wished to do all he had seen at PICCINI's. The little table at the side of the instrument, a quire of ruled paper, a printed oratorio, to read the words, to place the hands on the instrument, to draw long bars of partition, then to write quickly without erasure, to pass rapidly from one part to another, all this to GRETRY appeared delightful, and his delirium lasted for two or three hours: he never felt more happy, for he imagined himself PICCINI. When his air was finished, he placed it on the instrument and played it; but, O misery! it was detestable; he burst into tears, and the next day sighing resumed his fugues. He continued with CASALI for two years, and at last perceived his master did not find much to correct. CASALI recommended him to compose some motetts, in six or eight parts, which was the ne plus ultra of composition. He composed a *magnificat* in eight, and after this essay CASALI told him lessons were no longer necessary, and entreated him to study by himself; GRETRY therefore quitted him, retaining great friendship for his master, and assisted him by sometimes playing at the churches.—This occasioned a report that GRETRY intended to become a chapel master at Rome, but he never had such an idea. It was necessary, in order to attain these situations, to submit to an examination of the chapel masters, or to be received as composer to the academy of the Philharmonics, at Bologna. Some of his companions having hinted that it would be rashness in him to pretend to such a distinction, he was indignant at being thought incapable of filling a situation which his master had considered him worthy of, and he determined some years after to present himself to the academy of the Philharmonics, who admitted him among the number of their members, at an age when it is rare even to dare aspire to it.—GRETRY was now left to his own controul; and to clear his head of the chaos with which it was filled, he was to attend no longer to fugues and imitations, and to forget counterpoint, except as far as related to its forms and principles. He was particularly attached to the music of PERGOLESI, and like him took declamation as the type of musical expression. He worked so incessantly, and so unsatisfactorily to himself, from having so many ideas, that he in vain sought to express them with simplicity and truth, and he was again seized

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with fever and spitting of blood. During his illness he thought of music as of an ungrateful mistress, whom no efforts could induce to relent. As soon as he was able to walk, he went to live with a hermit in the environs of Rome.

From the effect of some Italian scenes and symphonies of his composition which were performed in Rome, he however saw that he was considered a promising musician. At the following carnival he was engaged by the managers of the theatre of Alberti, to set to music two interludes called *Les Vendangeuses*. The young musicians of the country exclaimed against a chorister of the college of Liege being preferred to themselves. A thousand reports were spread, but they were favourable; for at Rome, as elsewhere, they encourage strangers, in order to humble the natives.

He began to employ himself in working upon his interludes, when the managers came to him, to say that the piece they had been rehearsing for the last fortnight did not answer their expectation; that the composer had retired to correct his music, and that GRETRY must take his place. There were but eight days allowed him, and he laboured night and day; they rehearsed in the morning what he had composed the evening before, and had two general rehearsals. GRETRY conducted at the harpsichord the three first representations. When he was just ready to commence the overture, he heard a hautbois out of tune. He called the player, who approached him to tune, and whispered to him, I have seen in your place BURANELLI and JOMELLI, but I assure you that at the moment of a first performance, they have not perceived if an instrument was not perfectly correct. Go on, SIGNOR MAESTRO, our opera will succeed; and his prediction was verified. What most particularly flattered him among the numerous and brilliant testimonies he received, was to understand that PICCINI had publicly approved his work, saying, "Above all, because he has not followed the common route." GRETRY composed more interludes and symphonies, and continued his studies, when, happily for France, M. MENON, attached to the embassy from that court to Rome, shewed him a part of *Rose and Colas*, which gave him a great desire to be known at Paris. He therefore left Rome, but on his way to Paris he stopped at Geneva, in order to earn money enough to enable him to accomplish his wishes.

The following anecdotes will suffice to prove that GRETRY was a man of humour. He met at Turin with a German Baron,

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who proposed they should travel together. As soon as they were out of the town GRETRY addressed him, with "Ah, Sir, how enchanted I am with—"Sir," rudely interrupted the Baron, "I never speak in a carriage." "Very well," said GRETRY. At night, having alighted at the inn, he ordered a great fire, put on his robe de chambre, and coming to him with open arms, said "Ah my dear friend, how glad I am that"—GRETRY interrupted him in his turn, and said drily, "Sir, I never speak in an Inn." The Baron laughed heartily, and they then entered into conversation. The following day they passed Mount Cenis. In ascending the mountain, some men assisted them. GRETRY asked them the meaning of a red cross he perceived upon a precipice. "Peace," replied they; "do not speak." "How now," said GRETRY to himself; "am I every where to meet with German Barons." His conductors afterwards told him, that the sound, or only the echo of the sound of a voice might occasion the fall of the snows congealed and suspended over their heads.

At Geneva he was introduced to the best families, and as his reputation had preceded him, he soon obtained pupils. Here, for the first time, he witnessed the performance of French operas, which gave him great pleasure when he became accustomed to hearing the French language sung, which at first appeared disagreeable. He had a great desire to try his talents on the French language; this was a necessary attempt before he entered the capital. He sought every where for a poem, but without success. He therefore determined to write to Voltaire, by whom he was received civilly, and who promised him a poem at some future time. In the mean time he re-set the opera of *Isabelle and Gertrude*, which had just been performed at Paris; the poem had pleased, but the music had appeared feeble. This first attempt on the French opera was attended with very encouraging success. On his arrival at Geneva, one of the musicians in the orchestra, who was also a dancing master, called on him, to say that the young folks of the town would, according to the custom at Paris, call for GRETRY after the piece. "I have never," he replied, "seen this in Italy." "You will see it," said he, "& you will be the first author who has ever received this honour in our republic." GRETRY in vain endeavoured to defend himself; the dancing master would insist upon instructing him in the art of making a graceful bow.—As soon as the opera was concluded, he really was called for, and was obliged to appear to thank the public. The dancing master, in

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the orchestra, exclaimed "Ce n'est pas cela—point du tout—mais allez donc." His companions asked him what ailed him? Je suis furieux; j'ai été expres chez lui ce matin pour lui apprendre à se présenter noblement, voyez si l'ón peut être plus gauche et plus bête." The spirit of this is not to be translated. He now felt it was time to go to Paris. For two years after his arrival he had to combat those jealousies which every where opposed his efforts. His first attempt at Paris was to procure a poem, and after many promises broken and hopes destroyed, a young poet engaged to write one. *Les Marriages Samnites* was its title; but the poet wrote slowly, and GRETRY was compelled to take it scene by scene. He put up with the difficulty, so great was his desire of composing and making himself known. He met with some friends, who, upon hearing what he had done of this opera, gave him great encouragement, and introduced him at the house of the Swedish envoy. It was determined that the piece should be performed at the opera, and it was altered in order to adapt it for that stage. The Prince de Conde having heard it highly spoken of, gave orders for its performance at his house. GRETRY copied it nearly all himself, as he could not afford to employ others. When the day arrived which was to decide his fate, he attended a rehearsal of the chorusses. He perceived a freezing coldness reigning among the musicians, from which nothing could rouse them; and his ineffectual efforts to animate them were only answered by peals of laughter This quite disconcerted him: and his mortification was still more increased, when in the evening he perceived the whole court of France assembled to decide upon his merits. From the beginning of the overture to the end of the opera nothing produced the slightest effect; the ennui was universal. There was but one singer who, in the midst of this soporific performance, displayed any animation. If his part had been more considerable, or rather, if he had sung the whole opera, it would have succeeded, since he alone performed with the energy of talent. This distinguished artist, who was not sufficiently base to oppose the success of rising genius, was GELIOTE. Of course after this failure the piece was not tried at the opera. The men of letters who interested themselves for him, seeing him on the point of leaving Paris, engaged MARMONTEL to write him a poem. The title was *le Huron*, founded on a story of VOLTAIRE's. This work was finished, words and music, in six weeks. It was performed by the Italian come-

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dians, and met with complete success. While the piece was performing in all its novelty, he received VOLTAIRE's promised opera, called *Le Baron d'Otrante*. It was sent to GRETRY with an injunction to present it to the Italian comedians as the work of a young provincial poet. The subject was moral, comic, and agreeable, but they would not engage to receive it, unless the author made some alterations. They were probably alarmed by one of the principal parts being written in Italian, and the other in French. This mixture of the two languages, though by no means rare in the comedies called Italian, was a novelty in the comic opera, and they would not hazard it, particularly as they had no Italian singer. They nevertheless perceived a degree of talent in it which might be useful to them, and they desired GRETRY to make the anonymous author come to Paris. He promised to use his utmost endeavours. This proposal amused VOLTAIRE, and he easily consoled himself for the refusal of the comedians. GRETRY now continued to compose with success, and *Lucile*, the opera which followed *Le Huron*, met with a still more animated reception.

The following is a curious example of the caprice of that singular character, ROUSSEAU. At a performance of his opera of *La Fausse Magie*, GRETRY was introduced to J. J. ROUSSEAU, at the request of the latter. ROUSSEAU made many enquiries after his wife, and paid him many compliments, and promised him his friendship. They remained in company the whole evening, and left the theatre together. In passing the Rue Française, GRETRY offered to assist him over some stones which had been left loose in the street, and took his arm; but ROUSSEAU withdrew it roughly, saying, "leave me to use my own strength." GRETRY was annihilated by these words, some carriages separated them, and they never spoke after.

The following is a complete list of the operas of M. GRETRY:—*Le Vendiemmarice*, at Rome, in 1765; *Isabelle et Gertrude*, at Geneva, in 1767: all the others have been performed at Paris, at the Comedie Italienne, or at the Opera. At the Comedie Italienne, *Le Huron*, in two acts—*Marmontel's* words, in 1769; *Lucile*, in one act—words by the same, 1769; *Le Tableau Parlant*, in one act—words by *Anseaume*, 1769; *Silvain*, in one act—words by *Marmontel*, 1770; *Les deux Avares*, in two acts—words by *Falbaire*, 1770; *L'amitié à l'Epreuve*, in three acts—words by *Favart*, 1771; *Zemire and Azor*, in four acts—*Marmontel's* words, 1771; *L'Ami de la*

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maison, in three acts—words by the same, 1772; *Le Magnifique*, in three acts—words by *Sedaine*, 1773; *La Rosiere de Salency*, at first in four acts, and afterwards in three, words by *Pezay*, in 1774; *La Fausse Magie*, in two acts—*Marmontel's* words, 1775; *Les Mariages Samnites*, in three acts—words by *Durusay*, 1776; *Matroco*, in four acts—words by *Laujeon*, 1778; *Le jugement de Midas*, in three acts—words by *Hele*, 1778; *L'Amant jaloux*, in three acts—words by the same, 1778; *Les Evenemens imprevus*, in three acts—words by the same, 1779; *Aucassin et Nicolette*, in three acts—words by *Sedaine*, in 1780; *L'Epreuve Villageoise*, in two acts—words by *Desforges*, in 1784; *Richard Cœur de Lion*, in three acts—words by *Sedaine*, 1785; *Les Meprises par rassemblance*, in three acts—words by *Patra*, 1786; *Le Prisonnier Anglais*, in six acts—words by *Desfontaines*, in 1786; *Le Comte d'Albert*, and its continuation, in three acts—words by *Sedaine*, 1787; *Le Rival Confident*, in two acts—words by *Forgeot*, 1788; *Raoul Barbe Bleue*, in three acts—words by *Sedaine*, 1789; *Pierre le Grand*, in three acts—words by *Bouilly*, in 1790; *Guillaume Tell*, in three acts—words by *Sedaine*, 1791; *Callias*, in one act—words by *Hoffman*, 1794; *Lisbeth*, in three acts—words by *Favieres*, 1797; *Elisca*, in three acts—words by *Favieres*, 1799.

At the Academy of Music; *Cephale et Procris*, in three acts—words by *Marmontel*, 1775; *Andromaque*, in three acts—words by *Pitra*, 1780; *Colinette a la cour*, in five acts, 1782; *L'Embarras des Richesses*, in three acts, 1782; *La Caravane*, in three acts—words attributed to *Morel* in 1783; *Panurge*, in three acts—words attributed to the same, 1785; *Amphytrion*, in three acts—words by *Sedaine*, 1786; *Aspasie*, in three acts—words attributed to *Morel*, in 1787; *Denis le tyran maitre d'ecole a Corinth*—words by *Sylvain Marechal*, 1794; *Anacreon*, in three acts—words by *Guy*, 1797.

All these works have placed M. GRETRY in the first rank of composers in the style of comic operas. When critics have reproached him with faults in harmony, he has replied to them—I know that I sometimes make them, but I wish to make them. In fact, M. GRETRY has always sacrificed to truth of expression, and it is the truth that he has always sought. In 1790 he published at Paris a volume in 8vo. entitled *Memoires, or Essais sur la Musique*, of which government published a new edition, in three volumes, 8vo. in 1793.—The first volume contains the musical life of the author

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and observations on his operas, which are very useful to young composers: the two others turn upon morals, and metaphysics, and the greatest part of the discoveries are those of a man of genius, united to those of a philosopher. M. GRETRY has devoted something to policy in his work entitled *De La Verite:* it treats of what we were, what we are, and what we shall be; three volumes octavo, 1801. In 1802 he published a method for learning to prelude, in a short time, with all the resources of harmony. By this method, in less than three months, one of the nieces of a Parisian Biographer, fifteen years old, knowing but little how to read music, having but little knowledge of fingering, has conceived and practised the system of harmony in a way to astonish even composers.

M. DE LIVRY executed, in white marble, at his own expence, the statue of GRETRY, which is placed at the entrance of the theatre of the comic opera. "It is not without extreme pleasure," said M. GRETRY in his essays, "that during my stay at Rome I learned, from many old musicians, that my height and my physiognomy reminded them of PERGOLESI."

TO THE EDITOR.

SIR,

I presume to address you on a subject which has often engaged my thoughts, and, should you think what I have to offer worthy a place in the Quarterly Musical Review, it may possibly have the effect of drawing the attention of your readers to an incongruity, which has hitherto been very little if at all regarded; and I may have the satisfaction to learn, whether it be really of so objectionable a nature as it appears to be. I allude to the custom, which has obtained with all our English musicians, from the earliest time to the present day, of very frequently employing in their duets, glees, and choral music, the impassioned strains of individual emotion, such as absolutely cease to have either propriety or sense when uttered by a plurality of voices. Were I to bring forward all the instances that may be found of this impropriety, (for such I must esteem it,) I should claim a much larger portion of your valuable work than you would be willing to allow, or than the research could justify. A few exam-

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ples it may be useful to produce: I must, however, confess that when I see before me the mighty host of authorities I oppose, I can scarcely imagine my objections to be so solid as they seem. I will produce my first example from FORD, a very favorite composer in the early part of the 17th century. The words "Since first I saw thy face, &c." which contain a lover's pathetic expostulation with his fickle mistress, are set for *four* voices. In an older and very highly esteemed glee of WILBYE, five persons, including two sopranos, set off with the assertion that "Flora gave *me* fairest Flowers." And, in a favorite one of IRELAND, two women and two men are made to say, or rather to sing—"Return, return, my lovely *Maid.*" In WEBBE's glee of "You gave me your heart t'other day," the effect is really ludicrous, when each party in succession asserts—"I've not lost it."* But, as I have said, none, even of our greater masters, seem to have given this subject any attention. In the works of PURCELL inconsistencies of this sort abound. The following verses are set as a duet:—

"Were I to choose the greatest bliss
"That e'er in love was known,
"'T would be the highest of my wish
"T'enjoy *your* heart alone."

In the single song too of "See how the fading glories of the year," after the lover has described all nature as yielding to the superior charms of his Mistress, a *chorus* follows with these words:—

"But *my* pains rage
"The more near Paradise;
"Penthea is to *me*
"A burning glass of ice."

Indeed in nearly half the duets in the Orpheus Britannicus, there will be found instances of similar inattention. TRAVERS too offends in the same way in his two popular duets of "Haste my Nannette," and "I like a Bee." And JACKSON, though he has justly observed "that music and poetry must *unite* to raise passion and express sentiment," is not more free than others from the inconsistency of which I presume to complain. Of the twenty-four duets, contained in his

* It reminds me of the "Problems and Paradoxes," which the author of the "Miseries" has imagined, on the supposition of its requiring *nine Taylors to make a Man.* One of them is not foreign to our subject: "Only *single songs* could be sung *for want of more than seventeen* singers to make a duet."

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two sets of canzonets, there are only two ("*Deluding joys of gaudy art*," and "*The breeze of love still swells the sail*") and I doubt whether these can be in strictness excepted, in which the words are not properly a monologue. The same may be said of the poetry of his elegies, though the music is invariably composed for *three* voices. HANDEL as a composer of oratorios and operas, which require of necessity regular *Dramatis Personæ*, could have no temptation to this practice. He, however, in his chamber duets as they are called, those well-known compositions with Italian words, has been as careless as the rest. But, perhaps, these are properly nothing more than a set of Solfeggi, intended for the exercise of the voice, in which (to use the words of Jackson) "the words are to be considered as a more various *fa*, *la*, *la*, *la*, imposing, by their sense, (or rather want of it) no restraint upon the fancy and choice of the composer." It will be received perhaps as a confirmation of this opinion, that one elaborate movement is wholly employed on the words "*Oime* TACETE."

The late MR. TWINING, of Colchester was a man of very profound learning, and of great severity of judgment, as is abundantly proved in his translation of Aristotle's Poetic and the notes thereto subjoined. Yet I will not conceal that I have now before me two MS. Glees of his composition, set for *four* voices, the words of which are as follow:—

I.

Say, gentle nymphs that tread these mountains,
While sweetly you sit playing,
Saw you my Daphne straying
Along these crytal fountains.
If so you chance to meet her,
Kiss her, and kindly greet her;
Then these sweet garlands take her,
And say, from *me*, I never will forsake her.

II.

Hard is the fate of him who loves,
Yet dares not tell his trembling pain,
But to the sympathetic groves,
But to the lonely listening plain.
Oh! when she blesses next your shade,
Oh! when her footsteps next are seen,

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In flow'ry tracts along the mead,
In fresher mazes o'er the green,
Ye gentle spirits of the vale,
To whom the tears of love are dear,
From dying lilies waft a gale,
And sigh my sorrow in her ear.

Nor do I recollect, among our more modern composers of glees, any one but Dr. Crotch, (and his compositions in this way are so few, that he can hardly be instanced as an exception,) who has seemed at all aware of the necessity of any such restriction as that for which I contend. I have, however, the more confidence in the justness of my opinion, from a conversation I once held, now many years since, with the celebrated Baumgarten. The subject of our discourse was Calcott's popular glee of "*Blow, Warder, blow, &c.*" And as I can no way so well explain myself as by a sort of analysis, I will make this glee the subject of a detailed criticism, to which I am the more disposed, from the full recollection I still have of Mr. Baumgarten's observations on the subject.

It will hardly be disputed that a musician, before he sets words to music, should well consider their meaning, and particularly whether they are of that dramatic character which supposes several interlocutors. I will write out the words of the glee in question, and assign, to the persons I assume, such portions of the whole as I think belong to each of them respectively. I am aware, that verses of this sort will not always endure a very strict investigation into their meaning, and I fear that something of the kind will be found in those that follow. But before I begin my copy, I will say something of the persons of the drama. They seem to be—

1. The chorus, to which I attach the same sort of privileges and office as belong to that of the ancient drama.
2. The Warder of the Castle,
3. The Lord of the Castle, and
4. The Red-cross Knight.

With respect to the chorus, a little further explanation may be necessary. The persons composing it may be supposed occasionally to divide, and each party forming a semi-chorus, or even individuals of it, (though with somewhat less propriety,) hold discourse together, and in this way be of much the same use as the first and second gentleman in the plays of Shakespear. But, it may be

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objected, that in permitting a number of persons to speak, or rather to sing together, I am allowing the very thing against which it is my object to contend. That every speech is originally the conception of an individual cannot be disputed; but when the sentiment, command, or whatever it may be, contains nothing to confine it *necessarily* to the *person* of any *particular speaker*, the delivery of it may, and indeed must, if vocal music in parts is to exist, be allowed to a plurality of individuals, called the chorus. I will now endeavour to assign the persons of the glee.

1st. Semi-chorus.

Blow, Warder, blow thy sounding horn,
And thy banner wave on high,
For the Christians have fought in the Holy Land,
And have won the victory.

2d. Semi-chorus.

Loud the Warder blew his horn,
And the banner waved on high.

1st. Semi-chorus.

Let the mass be sung,
And the bells be rung,
And the feast eat merrily.

2d. Semi-chorus.

The Warder looked from his tower on high,
As far as he could see:

Warder.

I see a bold Knight, and by his red-cross,
He comes from the East country.

2d Semi-chorus.

Then loud the Warder blew his horn,
And called till he was hoarse:

Warder.

I see a bold Knight,
And on his shield bright
He beareth a flaming cross.

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2d Semi-chorus.

Then down the Lord of the Castle came,
The red-cross Knight to meet;
And when the red-cross Knight he espied,
Right loving he did him greet.

Lord of the Castle.

Thou'rt welcome here, dear red-cross Knight,
For thy fame's well known to me;
And the mass shall be sung,
And the bells shall be rung,
And we'll feast right merrily.

Knight.

Oh I am come from the Holy Land,
Where Saints did live and die;
Behold the device I bear on my shield,
The red-cross Knight am I;
And we have fought in the Holy Land,
And have won the victory.

Lord and Chorus.

Then welcome here, dear red-cross Knight;
Come lay thy armour by;
And for the good tidings thou dost bring
We'll feast us merrily.
And all in the castle shall rejoice
That we've won the victory.
And the mass shall be sung,
And the bells shall be rung,
And the feast eat merrily.

I must allow, that to make the glee finish properly in chorus, I have been obliged to alter a few words in the last eight lines.

If we now compare the words, as set by CALLCOTT, with the above distribution of the parts, it will be seen in how very few instances they correspond. In the glee an individual begins, "Blow, Warder, blow thy sounding horn;" for which a second person assigns a very inadequate reason: "for the Christians have *fought;*" till at length, joined by a third, they all declare in chorus the place and the

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result: "in the Holy Land, and have won the victory." It is evident that the composer could have nothing here in view but to make what he thought the best disposition of his *musical* passages, without any regard whatever to the meaning of the words. There seems indeed almost a studied inattention to any thing of the sort. The mere narrative parts, which are surely the more proper for the chorus, such as "*the Warder blew his horn*," that "*he looked from the tower on high*," that "*the Lord of the Castle descended to meet the Knight*," are given as solos, while *every speech* of the Warder and the Lord of the Castle (the Knight is very properly permitted to tell his own story) is sung in chorus.

If then it be found, that there is no composer of eminence, who has confined himself within the limits contended for, will it not be justly concluded that either from the paucity of poetical production, or from some other cause, the object at which I aim is impossible to be attained, and that to attempt it is to pursue a shadow, at the hazard of losing the substance? With such a mass of authority against me, I should be presumptuous indeed were I to dogmatize on the subject. I must, however, be permitted to say *for myself*, that I never listen to music in which there is this departure from dramatic propriety, without feeling my satisfaction greatly diminished. It is for this reason that I have never been able to reconcile myself to *harmonized airs*. The pleasure which a beautiful combination of air and harmony is calculated to afford is lost on me, when I perceive that sense is wholly sacrificed to sound. Of this I lately experienced a striking proof from the harmonized "*Rose of the Valley*." From the effect produced by a union of melody and harmony, so elegantly conceived and so exquisitely performed, it was impossible to withhold admiration; and while I knew nothing of the words, my satisfaction was complete. But when I found that Miss Travis, and Messrs. Knyvett, Vaughan, and Bellamy, jointly agreed in the same determination and in the same assertion: "*By the Rose of the Valley I picture my heart*," I could not be insensible to the absurdity. My concern, however, in this instance was not extremely pungent, since the words themselves are too nearly allied to the "true no meaning," to excite any very lively interest in their behalf—their best possible recommendation as the subject of a *harmonized air*.

I am well aware that upon the principle for which I contend, it,

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would have been impossible to employ in glees, whose very essence seems to consist in their being *choral*, a very large proportion of the poetry which has been selected for that purpose. From the success, however, which has attended the observance of the rule, in those instances where it has been complied with, I cannot but think that were the subject once generally attended to, such poetry might be found or provided as would allow full scope to the genius of the composer, without compelling him, in opposition to every dictate of common sense, to declare in chorus the private and personal emotions of individual feeling. It is not an inconsistency of the same kind, when that which from its *general* nature might be given to the chorus collectively, is confined to *one* of the number, though perhaps if it were only for the sake of distinction, this should be for the most part avoided.

I cannot, Sir, deny myself the pleasure of giving you a short account of a most beautiful and impressive glee from the poetry of WALTER SCOTT, in which this preservation of character has been attended to. It is the production of a lady whose *power* in music is well known; a power which, whether exemplified by her performance or in composition, is clearly and largely derived from that *principium et fons*, which, according to HORACE, is the true and legitimate source of all excellence.

The words of SCOTT are as follow, which I shall give to the persons of the poem, according to the arrangement observed in the glee:—

Chorus.

O listen, listen, ladies gay,
No haughty feat of arms * *we* tell;
Soft is the note and sad the lay,
That mourn the lovely Rosabelle.

One of the Chorus.

Moor, moor the barge, ye gallant crew,
And gentle lady deign to stay,
Rest thee in Castle Ravensheuch,
Nor tempt the stormy firth to day.

* The liberty has been taken of changing *I* into *we*.

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Rosabelle.

'Tis not because Lord Lindesay's heir,
To night at Roslin leads the ball;
But that my lady mother there,
Sits lonely in her castle hall.

One of the Chorus.

Last night the gifted seer did view,
A wet shroud swathed round lady gay,
Then stay thee Fair in Ravensheuch,
Why cross the gloomy firth to day?

Rosabelle.

'Tis not because the ring they ride,
And Lindesay at the ring rides well,
But that my sire the wine will chide,
If 'tis not filled by Rosabelle.

Chorus.

O'er Roslin all the dreary night,
A wondrous blaze was seen to gleam,
'Twas broader than the watch-fire light,
And redder than the bright moon-beam;
Blazed battlement and turret high,
Blazed every rose-carved buttress fair,
So still they blaze when fate is nigh
The lordly line of high St. Clair.
There are twenty of Roslin's barons bold,
Lie buried within that proud chapelle,
Each one the holy vault doth hold,
But the sea holds lovely Rosabelle.
And each St. Clair was buried there,
With candle, with book, and with knell,
But the sea caves rung, and the wild winds sung
The dirge of lovely Rosabelle.

Is it possible to attend to the above judicious selection of verses from SCOTT's beautiful poem, and to the assignment of the parts, without anticipating the horror one should feel at finding it set in the common way, without any attention to persons or character?—

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CALLCOTT has, I believe, set the same, or nearly the same selection, but with what success I am ignorant, as I am not acquainted with the glee. It may be fairly presumed, that in melody and harmony he must be at least equal; but I will venture to assert, that if he has been regardless of the distinction of character, his composition, as a whole, will, by every unprejudiced person, be thought inferior, and if indeed the legitimate end of the combined arts of poetry and music be the same as of poetry itself,—to give delight,—will be really so.

Having already made large demands on your patience and paper, I shall not enter into so full an account as I had purposed of those compositions which derive so great beauty from not violating the propriety for which I have been contending. They will be found chiefly amongst those where the poetry employed is purely descriptive, or, if of a moral or sentimental cast, is general in its application. An instance of the former is found in WEBBE's exquisite glees of "*Swiftly from the mountain's brow*," and "*When winds breathe soft*." STEVENS, in "*Ye spotted snakes*," has preserved this congruity; and many examples, where the effects of sound are considerably aided by the poetry, might be adduced.

I cannot conclude without mentioning one glee of singular excellence, and which certainly derives much of its power to charm from its strict observance of dramatic propriety. I allude to DR. CROTCH's beautiful motett of "*Methinks I hear the full celestial choir*." Whenever I have heard this exquisite performance, I have imagined in BARTLEMAN the rapt *Penseroso* of MILTON, listening with delight to the holy sounds which arrest his ear, and in this illusion I have found my own pleasure greatly enhanced.

If it were not for the convenience which some times attends the use of a signature, I should gladly spare myself the trouble of seeking one. A "neutral name," so offensive to MR. SHANDY, is my ambition; but I am unable to satisfy it—unless, happily, that which follows should be thought to deserve that character.

PHILOPREPON.

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THE VOCAL CONCERTS.

WE commenced our records of the permanent sources of amusement, from whence flow the continual knowledge of all that is established as well as what is hourly ingrafting in the theory or practice of musical science, by the history of the ANTIENT CONCERT, which, from all the circumstances that entitle such an institution to precedency and respect—from the Royal Patronage it enjoys—from the rank of the Directors, the splendor of the names on the subscription list, and from its eminence as a performance, must so long as it remains, secure the first place and the highest regard, whenever it comes to be mentioned at all. We stepped a little out of the order of time in our notice of the PHILHARMONIC, and we did so, because we wished to exhibit at as early a stage of our publication as we could, the variety and scope of professional eminence in England, the devotion of professors to the objects of their art, and the determination they manifest to stimulate genius, and carry effort in every department to the nearest possible approximation to perfection. We now come to THE VOCAL CONCERTS, which we introduce by this slight preface, that we may shew our course has not been adopted with any view to imply a preference or any imaginary superiority. It would be an invidious task indeed to endeavour to graduate, to divide, and allot the *quantum meruit* of establishments, which in their several attributes lay just claim to all the praise, support, and remuneration that it is in the power of the highest ranks of English society to bestow.

The destruction of the the OPERA HOUSE by fire, was the origin of the VOCAL CONCERTS. That calamity happened in the year 1791, and the PANTHEON, in Oxford-street, was opened for the reception and performance of the company from the King's theatre. The late MR. HARRISON (whose memory as a singer will last so long as the remembrance of the most chaste, polished, and beautiful execution shall continue to be honoured among musicians,) and MR. KNYVETT, now organist of the King's chapel, issued proposals for a series of subscription concerts, and the list filled in a very few days.* The con-

* The success of these concerts is to be estimated in conjunction with the institutions which were on foot at the time of their first commencement, and

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certs were held at Willis's Rooms, King street, St. James, and were commenced in February. So justly were their merits appreciated, and fashionable did they become, that a second series, not less fully attended, took place during the same season. These performances, however, exhibit but the imperfect state of their after-existence. They were then almost in strict accordance with their title, namely, entirely vocal, for neither overture nor concerto was played, and the whole instrumental band was limited to two violins, a tenor, and a violoncello, with a pianoforte for the accompaniment of songs and glees. Mr. and Mrs. Harrison, and Mr. Bartleman were the solo singers. and the rest of the entertainment, consisted of glees and occasionally a few catches sung by the most celebrated English vocalists of the day. In the list beside these above mentioned, we find the names of of Mr. Knyvett & Sons, Messrs. Sale, Hindle, Gore, Rennoldson, R. Cooke, Danby, Webbe, and others Mr. Knyvett presided at the piano forte. The subscription was three guineas for eight concerts. This species of entertainment continued in fashion for two succeeding years, with little alteration from the original plan. Several additions had indeed been made to the band, and some other solo singers engaged during the two last seasons.—But the subscription fell off, and the concert terminated. It probably wanted that strength and stability that are only to be imparted by a vigorous application of such novelties as the change of the appetite of the public requires, and such as are only discoverable by the long-practiced eye of experience, and the ardour of invention. They who have concern in the management of public amusements should never lose sight of the fact, that it is their part to augment, to stimulate, and to supply the continual succession of hun-

with those which have since started into life and gone to almost immediate decay. Such a comparison will prove the value and solidity of the materials which compose THE VOCAL CONCERTS. In 1792 THE PROFESSIONAL CONCERTS began. There was in the same year an entertainment of music and dancing advertised at the Hanover Square rooms, where Salomon also established his concerts, at which Haydn and Mara were engaged to compose and sing. In 1801 Salomon opened a subscription for three and for two concerts. In 1808 six performances on a grand scale were given at Willis's rooms, under the title of Messrs. Braham, Naldi, and Mrs. Billington's concerts. These concerts were continued during the two next seasons; and Madame Catalani likewise had six in Hanover Square, in 1809. In 1811 Messrs. Knyvett, (who had separated in 1803 from the original firm,) tried a similar plan, at Willis's rooms, in conjunction with Mr. Vaughan. In 1803 they however re-united.

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ger and thirst and satiety, which are so observable in the public constitution, and generally speaking, it is their fault if increase of appetite doth not grow by what it feeds on.

A long interval of silence ensued. Till the year 1801 the vocal concerts were never revived. During this period we perceive by a reference to the history of THE ANTIENT CONCERT, that the fondness for this species of musical excellence had been widely diffused. The numbers of the subscribers to that establishment were extended to nearly double the amount of 1795, and indeed the progress of musical science had been much accelerated in the intervening years.

THE VOCAL CONCERTS will derive honour and reflect honour, from being considered as a scion from the CONCERT OF ANTIENT MUSIC, which, in truth, as they are now established, we regard them to be. The ANTIENT CONCERT had enjoyed the largest and the loftiest popularity, if such a term be applicable to patronage so distinguished, but its plan may be thought somewhat exclusive. The subscription could be scarcely deemed open to the whole public, or even to the whole world of affluence. The rule also which circumscribed the nature of the music to be performed, could not fail to give birth to a desire for some concert of similar excellence, which might be accessible to living and rising composers, and which might afford due and necessary encouragement to contemporary genius. These views of the subject were probably among the suggestions which led those who planned the renewal of the vocal concerts to believe, that they would meet a large and generous support from the public, be at once a profitable speculation to themselves, a beneficial source of enterprize and engagement to the profession generally, and form a most useful, agreeable, and elegant resort for the amateurs of music. The reason of the case and the demonstration we derive from the after arrangements of THE VOCAL CONCERTS combine to induce us to attribute such generous and enlarged views of the subject to those who originated these fashionable amusements, while the liberal patronage the child of their creation has met, and the commendation it universally inherits from persons of condition, affluence, and taste, are authority the most grateful both for themselves and for their historian.

In the year 1801 the concerts were recommenced, under the direction of MR. HARRISON, MR. W. KNYVETT, MR. BARTLEMAN, and MR. GREATOREX, with a considerable band, led by MR. F. CRAMER. and with a numerous chorus. The principal singers were,

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Mrs. Harrison, Mrs. Bianchi, Miss Tennant, and Miss Parke; Mr. Harrison, Mr. W. Knyvett, Mr. C. Knyvett, and Mr. Bartleman. The following year (1802) Mrs. Harrison quitted public life, after having been the first singer at these concerts from their earliest institution, as well as first English singer at the concert of antient music for several years. Her voice was full and melodious, her ear correct, and her style of singing chaste and impressive. She retired into private life with her powers undiminished, and her character unspotted. In the following year Mrs. Billington became the principal female singer, the attraction of her name was such, that the subscription, although raised to four guineas and a half for nine evenings, closed some days before the concerts commenced, and the establishment continued to flourish and to increase in celebrity for many seasons. A few years after, Mr. Weichsel accepted the post of the leader, on the resignation of Mr. F. Cramer, and he continued to occupy that station until the close of the last season, when Mr. Cramer resumed his situation in the orchestra. In 1814 the concert was removed to the magnificent rooms in Hanover-square, considered to be the finest for sound in London. In the year 1810 Mrs. Billington retired from the exercise of her profession, and was succeeded by Madame Catalani, who continued her services to these concerts till she left the kingdom, when the subscription was again raised to five guineas. —On the death of Mr. Harrison, in 1812, the concerts came under the management of Messrs. Bartleman, C. and W. Knyvett, and Greatorex, who strengthened their orchestra by engaging Mr. Braham, Mr. and Mrs. Vaughan, Mr. Bellamy, and other able professors. The year following, Signor Tramezzani was added to their vocal strength. Mr. Braham retired. Miss Parke and Mrs. Bianchi Lacy were favourite performers for several years. Mrs. Ashe, Mrs. Mountain, and Miss Melville were also occasionally engaged. In the last year Madame Fodor and Signora Corri assisted.

These engagements will afford adequate proof of the liberal design and spirited conduct of the proprietors who have been always anxious to combine sound learning with modern improvement, and to give the fairest scope to what just taste rather considers to be the fashionable than the lasting additions to science and execution, thus shewing a due deference to public opinion, and offering fair room to every

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sort of talent. The principal vocal performers have been MRS. SALMON, MISS TRAVIS, and MISS STEPHENS; MESSRS. VAUGHAN, W. KNYVETT, HAWES, and BELLAMY, with the occasional assistance of MADAME BELLOCHI, SIGNORS BEGREZ and AMBROGETTI, of the King's Theatre. It is much to be regretted that MR. BARTLEMAN has been unavoidably absent the whole season, owing to severe indisposition. Great hopes are entertained that he will be able to resume his situation in the orchestra next year. This institution has a wider range for exertion than any other. Here the sublime chorusses of HANDEL, HAYDN, DR. CROTCH, and other great masters, may be heard in the highest perfection, together with the modern symphonies of HAYDN, MOZART, BEETHOVEN, &c. &c. and a selection of glees by the best composers of the English school, given with the utmost purity, accuracy, andappropriate expression. The number of subscribers (though not equal to some former seasons) appears from the printed list for the present year to be 507, including five members of the royal family, and many personages of high rank and fashion.

In order to convey the most complete notion we can of the nature of the institution, and of its range, power, and excellence as a band, (of the precision, delicacy, force, and beauty of the performance, no idea can be obtained but by hearing it) we shall subjoin a list of the principal performers, vocal and instrumental; remarking simply that the orchestra contains in the whole nearly one hundred persons. We shall add also two of the selections—the first and last of the season. And here we must observe, that we think these concerts are a little too much the echo of the ANTIENT MUSIC. We know the extreme difficulty of making various, yet equally good selections—we are fully apprized of the necessity not to call it the preference of singers for repetition. But a comparison of the books of the two concerts impel us to conceive, that the general interests of the science would be advanced by a wider deviation.* More excellent the

* The reluctance in public singers to diversify the songs, duets, and glees, is or ought to be a source of complaint throughout all the concert rooms of the metropolis. It is really astonishing to observe how small a latitude great performers seem to covet. SIGNOR AMBROGETTI has given "*Non piu Andrai*" "*Capellini Capelloni*," "*Sei morelli*, and his directions to the orchestra, one or other at every concert and every oratorio in which he has assisted. "*Crudel perche*," "*La ci darem*," and "*Quel occhietto*," with MADAME BELLOCHI, or some other female, are almost the sum of his duets. We instance these singers, be-

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selections cannot be, more various they might, and we submit to the proprietors that these are both essential qualities. We perceive, that in the last eight concerts, about one hunded and fifty different pieces have been given—the works of about fifty different composers. We adduce this account to prove that extraordinary efforts are used. But nevertheless it is a question which we think the proprietors would do well to examine, *viz.* whether their list of subscribers would not be swelled by a more constant departure from the selections of the ANTIENT CONCERT. To singers and players, so perfectly conversant in their art, variety implies little additional labour. Of conductors so skilful and so erudite, research must be the daily habit. But to the public and to science the advantage would be incalculable, since the more complete the participation of knowledge, the more just will be the conclusions of taste, and at present it is admitted, the English are disposed to national. The proprietors and the public however will both perceive that we incline rather to pamper appetite, in our ardent zeal to serve and promote the cause of science, than administer to any feeling of want or privation.

VOCAL PERFORMERS.

Madame GEORGI BELLOCHI,
And Mrs. SALMON,
Miss TRAVIS,
(By permission of the Royal and Noble Directors of the Antient Music.)
Miss WILLIAMS,
And Miss STEPHENS;
Mrs. SHEPLEY, Miss S. TRAVIS, Miss C. TRAVIS, Mrs. WYLDE, Miss HENTHORNE, Mrs. BYERS, Miss ELLIOTT, &c. &c. &c.
Mr. VAUGHAN,

cause they might have been expected to furnish something new. Our English vocalists go on from year to year with the same round. Does not this method of proceeding, account for the heaviness and the sameness of which even amateurs, after some years, are always heard to complain? It happened to ourselves to hear this season, three eminent bass singers give "*Non piu andrai*" at three successive concerts, on three successive evenings; and at two we heard "*Quel occhietto* in the same week. They were all encored. "*Quel occhietto*" became any thing but agreeable. Experience, therefore, prompts us to reply to this question so important to managers—*Probatum est.*

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Signor BEGREZ, and Signor AMBROGETTI,
Messrs. C. and W. KNYVETT,
Mr. BELLAMY,
Mr. HAWES.
Messrs. HAMMOND, HORNCASTLE, HARRIS, WALKER, ODWELL, WATTS, WATSON, GRIFFITHS, TAYLOR, TETT, MILBORNE, FISHER, TETT, jun. MICHAELMORE, T. ELLIOTT, WILSON, CLARKE, DIBBLE, KENDRICK, NOVELLO, PARSONS, &c.
And Mr. BARTLEMAN.

INSTRUMENTAL PERFORMERS.

Leader of the Band, Mr. F. CRAMER,
Principal Second, Mr. W. GRIESBACH.

VIOLINS.	TENORS.	Mr. Boyce	HORNS.
Mr. Wagstaff	Mr. R. Ashley	Mr. Addison	Mess. Petrides
Mr. Mori	Mr. Calkin	Mr. Fletcher	BASSOONS.
Mr. Ireland	Mr. Goodban	FLUTES.	Mr. Holmes
Mr. Mahon	VIOLONCELLOS.	Mr. Ashe	Mr. Tully
Mr. Rawlings	Mr. Lindley	Mr. Birch	TRUMPETS.
Mr. Taylor	Mr. C. Ashley	OBOES.	Mr. Hyde
Mr. T. Leffler	Mr. C. Lindley	Mr. Griesbach	Mr. Hyde, jun.
Mr. Collard	Mr. R. Lindley,	Mr. Sharp	TROMBONE.
Mr. Nicks	jun.	CLARINETS.	Mr. Mariotti
Mr. Simonet	DOUBLE BASSES.	Mr. Wilman	DOUBLE DRUMS.
Mr. Jolly	Mr. Dragonetti	Mr. Mahon	Mr. Jenkinson

Grand Piano Forte ..... Mr. C. KNYVETT.
Organ and Conductor ..... Mr. GREATOREX.

FRIDAY, the 5th of MARCH, 1819.

ACT I.

THE SIXTH GRAND CONCERTO, and MUSETTE ..... *Handel.*
SELECTION from "The REQUIEM." ..... *Mozart.*
Duet, Mrs. SALMON & Miss TRAVIS, & Chorus, "Time has not." *Jackson.*
Song, Madame BELLOCHI, "Di piacer mi balza il cor" .. *Rossini.*
Sestett and Chorus, "This is the day." ..... *Dr. Croft.*
Song, Mrs. SALMON, "My lodging," &c. with Variations.
Andante & Variations for the Piano Forte, Mr. CRAMER,
with Orchestral Accompaniments ..... *Cramer.*

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Duetto, Madame BELLOCHI & Sig. BEGREZ, "Fiero incontro." *Rossini.*
Selection from the Oratorio of "THE CREATION." ..... *Haydn.*

ACT 2.

Overture, March, and Chorus ..... *(Idomeneo.)* .... *Mozart.*
Cantata, Mr. VAUGHAN, "Alexis;" Violoncello obligato *Dr. Pepusch.*
Glee, (MS.) "If o'er the cruel tyrant Love." .. *Arne and Greatorex.*
Scena, Signor BEGREZ, "Ohimè comincia ahi lasso." ....
Quartetto and Chorus, "The last words of the Redeemer." *Haydn.*
Song, Mrs. SALMON, "Una voce poco fa." ..... *Rossini.*
Grand Chorus, "Hallelujah." ..... *(Messiah.)* ..... *Handel.*

FRIDAY, the 30th of APRIL, 1813.

ACT 1.

Overture and Chorus, "O come let us sing." .. *(Anthem)* .. *Handel.*
Terzetto, Mrs. SALMON, Mr. VAUGHAN, and Mr. BELLAMY,
"Che vi par." ..... *Sarti.*
Song, Miss TRAVIS, "O Sleep!" accompanied on the organ
by Mr. GREATOREX ..... *Handel.*
Canzonetta, Miss STEPHENS, "Vino vecchio," and Chorus *Nauman.*
Aria, Signor AMBROGETTI, "Capellini, Capelloni." .. *Fioravanti.*
Concerto, Harp, Miss E. FONTAINE ..... *N. C. Bochsa.*
Echo Glee, "Daughter sweet of Voice and Air." ..... *Webbe.*
Song, Mrs. SALMON, "Gratias agimus;" Clarinet obligato,
Mr. WILLMAN ..... *Guglielmi.*
Grand Chorus, "Great is Jehovah. ..... *Marcello and Greatorex.*

ACT 2.

GRAND OVERTURE ..... *(Zauberflotte.)* ..... *Mozart.*
Song, Mr. VAUGHAN, "In life's gay scenes." ..... *Dr. Callcott.*
Glee, for Four Voices, "My laddie is gone far away." *W. Knyvett.*
Song, Mrs. SALMON, "Guardami un poco." ..... *Martini.*
Recit. acc. Mr. W. KNYVETT, "Jehovah, crown'd." } .. *(Esther.)* .. *Handel.*
Chorus, "He comes, he comes." ..... }
Cantata, Miss STEPHENS, "From rosy bowers." ..... *Purcell.*
Duetto, Mrs. SALMON and Signor AMBROGETTI,
"Crudel, perchè." ..... *Mozart.*
Song, Mr. BELLAMY, "Rejoice, O Judah." } *(Judas Maccabæus.)*
Grand Chorus, "Hallelujah! Amen." .. } ..... *Handel.*

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MR. GREATOREX.

HAVING made an impartial record of the Concerts of ANTIENT MUSIC and THE VOCAL CONCERTS, over the performance of which the gentleman whose name stands at the top of this page has long presided, a memoir of his musical life should seem to arise out of their history. But far above this inducement stands the private worth and general celebrity of MR. GREATOREX. We are always most happy to acknowledge these conjoint claims in public characters. In no one are they more completely united. We profess only to give a musical Biography, and in so doing, we fulfil our original contract, by making musicians known to each other, their course of study, standing and acquirements.

MR. THOMAS GREATOREX is a native of Derbyshire, and, we believe was born in the same parish as the late MR. HARRISON, with whom he was in habits of the strictest friendship and regard from very early life, till the hour of MR. H.'s early death. He came to London in the year 1772, and became a pupil of DR. COOKE,* organist and master of the boys of Westminster Abbey, under whose excellent tuition the following eminent professors (as well as many others) were educated; viz. SIR WILLIAM PARSONS, MR. CROSDILL, MR. KNYVETT, MR. BARTLEMAN, MR. M. ROCK, MR. SPOFFORTH, &c. &c. In the years 1774, 1775, and 1776, MR. GREATOREX attended the oratorios, which the late LORD SANDWICH gave during Christmas, at Hinchingbrook, and there he derived the greatest advantage, not only from hearing HANDEL's music executed with a precision and effect till then unknown, but also from the acquaintance and friendship of MR. BATES, who conducted those performances.—The science of MR. BATES is well known, and his exertions to bring forward the commemoration of HANDEL, at Westminster Abbey, will form a lasting monument of his devotion to the works of that pride of English musicians.

* We have we find been led into an error with respect to MR. BARTLEMAN's master and place of education.—Page 325, Vol 1. Mr. B. was, we are since informed, a pupil of DR. COOKE's.

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Perhaps no man can be said to have promoted the cause of music so essentially as this gentleman, certainly no amateur. His skill as a conductor, nurtured and confirmed by the longest and most universal experience, was consummated in the performances at the Abbey. The opportunity Mr. GREATOREX thus enjoyed of an intimate understanding of MR. BATES's theory and practice, could not fail to be beneficial to the highest possible degree in turning the taste and directing the enquiries and intelligence of the young musician. MR. G. has given the strongest proofs that the friendship of MR. BATES was not extended to him in vain. At the establishment of the Antient Concert in 1776, MR. GREATOREX assisted in the chorusses, and continued a performer there till he was advised to try a northern air for the re-establishment of his health, and he accepted the situation of organist of the cathedral of Carlisle, in 1780. Here, though the emoluments were small, the writer of this sketch has heard him say, he passed some of the happiest days of his life. He spent two evenings of each week in a select society, in which were included DR. PERCY, late Bishop of Dromore, (then Dean of Carlisle), DR. CHARLES LAW, late Bishop of Elphin, and MR. ARCHDEACON PALEY. The continual admission of MR. GREATOREX to bear a part in the conversations of such men, is a powerful testimony of his rank in intellect.

In 1784 MR. GREATOREX resigned his situation at Carlisle, and went to Italy, where he studied vocal music, and received instructions in singing from SIGNOR SANTARELLI, (the most celebrated singing master of his time,) at Rome, for the space of two years.* He also

* This fact of MR. GREATOREX's having studied in Italy gives powerful corroboration to the belief we have long entertained, that an English school of singing may be established, in which may be united all the excellence and superiority in the formation of tone which the Italians undoubtedly possess, with the constituents of genuine English expression. In many of our essays we have remarked upon the national differences in this grand essential, and we have endeavoured to shew their effects. It is morally impossible that these differences should ever be melted away, or that the expression of Englishmen and Italians should be so modified as to amalgamate the mutual national predilections into one style. The supposition that such a mixture is practicable has ruined most of our native singers. We have heard some public and some private pupils of MR. GREATOREX's, and it appears to us that he has adopted the principle for which we contend with as near an approach to success as any other English master. Still we think more might be done with respect to the amelioration of tone; as we have remarked in our memoir of MISS TRAVIS, the scholar of Mr. G. now before the public. We however can but admit that the uniformity

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made a considerable stay at Naples, Florence, and Venice; and visited, on his return, Bologna, Pisa, Leghorn, Padua, Verona, Vicenza, Mantua, Parma, Milan, and Genoa; entering Switzerland by Mount St. Gothard, and passing down the Rhone to Cologne; from whence he returned to England through the Netherlands and Holland, at the end of the year 1788. He now established himself in London, and very soon had his time fully occupied as a teacher of singing.

In the year 1793, on the resignation of Mr. Bates as conductor of the Antient Concert, the noble directors did Mr. Greatorex the honour, without any application on his part, to appoint him to that distinguished situation, which he has now held for 27 years. In 1801 Mr. Greatorex, in conjunction with Mr. Harrison, Mr. W. Knyvett, and Mr. Bartleman, revived the Vocal Concert, which has continued to the present time, and he has very lately succeeded to the situation of his respected master, Dr. Cooke, as organist and master of the boys at Westminster Abbey, which is perhaps amongst the most grateful compliments he could receive. Mr. Greatorex's pursuits are not altogether confined to music: he is no mean mathematician, much attached to astronomy, and possesses several valuable and superior telescopes: he is also a fellow of the Royal and Linnean Societies.

Mr. Greatorex's compositions have yet been made known only to the subscribers of the Antient and Vocal Concerts, where alone they have been heard. None of his works have, to our knowledge, been printed: they consist of harmonized airs and of additional instrumental parts to select portions of Handel, Croft, Marcello, &c. &c. They are of a nature to do credit to his learning and taste, and to shew his intimate acquaintance with the powers and effects of a band.

The praise of a conductor's services must lie in the fulfilment of a variety of duties; of these, the most irksome and insurmountable are so often hidden from the public view, that perhaps the highest commendation is to be found, not less in the rank and permanency of the

and congruity observable in all Mr. G.'s pupils, demonstrate that he inculcates principles according to certain and fixed rules; and we should be extremely desirous to ascertain the effects of his system of instruction upon a female of excitability and vivid conception, with large compass and agility of voice. Such an example would bring the matter to proof.

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establishment over which he presides, than in the apparent quiet and tranquillity with which his office proceeds; for while the former are the most satisfactory testimonies of his judgment, genius, learning, taste, and ability, the latter are not less certain indications of order, prudence, equanimity, and firmness. Of all tasks it is the hardest to content those gifted persons whose talents are brought into competition for applause. To live in general uninterupted friendship, and to exercise the due and necessary controul which appertains to the office of a conductor, has been found difficult indeed by the managers of most public amusements. Yet the conduct of Mr. Greatorex has has been generally such as to secure to him the lasting esteem of those who have served under his standard, as well as the highest estimation of those distinguished personages, under whose able direction he has acted, and whose delegated authority he may be said to represent. To such testimonies growing and continued during the long period of twenty-seven years, nothing can be added.

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MISS TRAVIS.

IT formed a part of our earliest design, and it is amongst the parts of our plan, one from which we hope to derive the greatest share of self-satisfaction, "to encourage the hesitating and slow advances of modest merit." In the whole catalogue of professional singers, we know of no one whose talents, demeanour, and general character, ought so soon to invite our recollection of this principle, as the young lady whose name stands at the head of this article. They indeed conform most accurately to our preconceived notion. Nor let it be imagined, that merit is wanting, where the progress to fame and universal acquaintance with the public is slow. Where the field is so limited (for vast though it be, it is still limited) and the competition so extended, the advance must necessarily be slow, and the circumstances attending this young lady's musical education, while they have conferred great advantages in one sense, have in another been perhaps the the means of confining her range.

Miss Travis is a native of *Shaw*, a village near Oldham, in Lancashire, which gave birth to the celebrated Miss Harrop, afterwards Mrs. Bates. She is an articled apprentice to the Directors of the Antient Concert, who provide her with an Italian and a Singing master, pay all her expences, make her a handsome present at the close of the season, and permit her to form engagements entirely for her own emolument. Her only musical instructor has been Mr. Greatorex.

The peculiar and proper distinction of Miss Travis's performance, is, that it is genuine English singing, of the best, if indeed we may not say, the only existing English school. She is in point of style among the females, what Mr. Vaughan is among the men singers of the day. Her singing is pure and unadulterated—without the slightest mixture of constraint, force, or affectation. It is sweet, sensible, natural, and in sound English taste.

Miss Travis's Intonation is so perfect, that it very rarely fails, nor do we discover that she has any *fausse note*. Her ear, naturally correct, has been polished by perpetually assisting in the finest accompanying orchestras of London—those of the Antient and Vocal Concerts—Orchestras, which have attained from uniformity of principle and continuity of practice, a precision, they who have

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never heard them, would scarcely believe to fall within the reach of art. This band is in force, transition, and combination, like one instrument touched by the same master, and surely in accuracy, delicacy, in the united effects of vocal and instrumental beauty, it is unequalled. In this brief notice of this perfection we can hardly be said to digress from the subject of our memoir, for Miss Travis's performance is almost identified with these concerts, she has so rarely sung in any other orchestra in the metropolis.

Miss Travis indicates rather the decent and becoming rigour of feminine modesty in the picturings of her imagination as evinced in the intellectual dominion over the art, than any degree of heated, enthusiastic, or theatrical conception. It is very customary to speak of singers as chaste. What is called chastity in singing depends entirely upon the exercise of this faculty, for it has empire alike over elocution and ornament, in short over every thing that helps to constitute expression. Her singing is in these respects plain, sensible, and that of a gentlewoman; she neither takes by storm nor by surprise, but she gradually wins upon the understanding, while the ear, though it never fills the other senses with extacy, drinks in full satisfaction. There is never any thing to condemn, however distant from brilliancy and power, and there is always to be commended a purity and sobriety, a graceful and dignified reserve, which is at all times grateful to the national estimate of character and manners. The excesses into which extraordinary genius is always betrayed will often astonish, often enrapture, and almost as often endanger its supremacy by violence or disgust, but there is a softness and sweetness, a charm truly persuasive, and one that always pleases. Of this talisman, Miss Travis is the mistress.

The Tone of Miss Travis's voice is naturally full, rich, and sweet, with a slight exception perhaps against two or three of the notes just above the common point of junction between the chest and the head-voice, which are a little more thin and feeble than the rest of her scale. Her method of forming the voice has little or none of Italian art; the mouth is scarcely elongated, and upon some passages is even rounded; yet we do not hear that the tone is affected in its passage either by the throat, mouth, or nose. It is however genuine English tone, and we confess we are inclined to believe, the Italian method would have conferred a superior brilliancy as well as bestowed a more penetrating and pervading property. In all that

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relates to the formation of the organ to the production of the best tone, we must yield to the Italians. The difference in the directing agents—in the mere modification slight as it seems, is we feel assured, of the utmost moment, and we think this young lady affords an ample proof. The distinction from all the attention we have been able to concentrate towards the point, lies in producing the finished tone uniformly from one spot, more from the head as it seems to us, or perhaps we may say, it receives its last modification and identity there. We never heard an Italian singer to our recollection in the slightest degree guttural, we have very rarely indeed heard an English singer, whose voice could in all its parts be said to be absolutely free from the throat. There is a thickness even in Miss Travis's tone (though we do not accuse her of singing in the throat) which we are persuaded arises from the tone not coming from quite so high a site in the passage, as the Italians would have taught her to bring it. We know these are niceties such as very few observe, and still fewer regard. But it is upon extreme attention and extreme punctiliousness, that the polish and lustre of superior perfection in art, entirely depends.

Miss Travis has attained a pure, just, and polished articulation and pronunciation of the language in which she principally sings—her own tongue. She is exceedingly clear and distinct, her words are audibly and intelligibly divided. Speech, though a common faculty, exists in purity more rarely than is imagined,* and as we are borne out by the fact, in saying that the combination of good tone with clear speaking forms the basis of all the pleasure the million derive from vocal music, a polished enunciation is of the highest importance. Miss Travis enjoys this distinction. There is, however, the higher use of imagination, conveying into the elocution of the singer all the fire, feeling, and pathos, which lead to the grandest effects of the art. In these respects, Miss Travis is limited by that chastity of design, that calmness and delicacy of temperament, which we have touched

* *Psellismi*, or defects of pronunciation, arising from mal-formation of the organs of speech and from very various causes, produce very various effects. Some cannot pronounce an S, others labour under the same difficulty with regard to R, L, M, K, &c. some lisp, some hesitate, in some the tongue is too large, and in short the impediments are so multifarious, that there are few comparatively with the numbers of mankind, who can speak plainly, still fewer who can articulate finely. Physiologists have enumerated we know not how many species—most of which are however to be overcome by assiduous care and practical labour.

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upon, when discussing the power of her CONCEPTION, and which forbids those dramatic bursts that rarely appertain to any but the singers of the Theatre. In these respects Miss TRAVIS's is the singing of the chamber, a little and a very little heightened. She may, we think, without hazarding the chance of impeachment, risk somewhat, and as confidence comes on with age, it may be naturally expected, that she will be encouraged to venture farther and to dare more. This young lady's taste has been too severely formed to allow her now to incur any danger by indulging her sensibility, and giving more play to a more powerful species of declamation and expression. She has nothing to apprehend from too much force. Into coarseness, vulgarity, extravagance, or affectation, after her established discipline, both vocal and intellectual, she can never fall.

The character of the master is a warrant for the SCIENCE of the scholar. Miss TRAVIS seems so at home in the business of an orchestra, as neither to be embarrassed nor disturbed by the quantity or the nature of the accompaniment. At her age, her musical reading cannot probably have been very extensive, and it has most likely lain principally among the sound masters of the Old School. We are confirmed in this opinion by her EXECUTION, which is indicative of that period of musical learning. Her articulation of passages and divisions is sufficiently neat, but it has less of modern volubility and variety, while it has more of the antient strength and expression, in divisions more especially. The character of her cadences and ornaments, is delicate and sensible, rather than excursive or astonishing.—Her shake is particularly excellent.

We may complete our portrait by saying, that as a whole, Miss TRAVIS is a correct, sweet, and polished English singer. Simple in her manner, pure in her tone, accurate in intonation, chaste in her declamation, and with so much of science, that her auditor is never distressed by any apprehension of her failure or extravagance. As a singer of glees, she is perhaps the very best of her time, for her tone, from its richness and volume, blends and assimilates with male voices better than that of any female now before the public; and she is moreover practiced in the finest school for this department of vocal art. Her singing, whenever we have heard it, leaves us impressed with this sentiment, that although possibly we might have at some moments imagined and wished for more, there was nothing we could have wished executed otherwise.

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A new, entertaining, and instructive Game of Musical Characters; by which a ready and correct knowledge of time, the names of the notes in the Bass and Treble clefs, the intervals and formation of the signatures in the Major and Minor keys, with the use and meaning of the other marks and characters, commonly used in the Science of Music, may be obtained. By T. Goodban. London. Goulding D'Almaine, Potter and Co.

Most persons who have given any attention to the important progress of education, are aware, that very many contrivances, and some of them very ingenious, have been put forth with a view to forward the task of tuition by converting the period and the common means of amusement among children, into intervals and instruments of instruction. TEACHING IN SPORT, if it had not its absolute rise in the fertile intellect and benevolent heart of the excellent LADY FENN, the relict of SIR JOHN FENN, of NORFOLK, who devoted a very principal portion of her long life to the protecting care of the rising generation, was at least mainly indebted to her efforts and her ingenuity for the diffusion of numberless devices which spread the knowledge and the desire of making this (as it was for some time esteemed) capital addition to the art of teaching, extensively useful. LADY FENN first employed and applied the attraction of engravings, as an assistance in the acquisition of the first rudiments of letters, and she afterwards carried her principle into fuller effect through the agency of various plays and games, which inculcated knowledge by rendering the remembrance of the elements of science the means of entering into the amusement. The example has not been lost. A multitude of similar inventions have been promulgated, and we have now before us an application of the principle to music.

But however ably and benevolently calculated these designs were, they have scarcely done as much as might have been expected. The plans themselves are either forgotten, fallen into disuse, or supplanted by a fresh growth, which, having had their day, are also lost. This fact makes somewhat against any scheme of the sort, because it is not only fair to conjecture, but it is the fact, that experience rarely rejects what is essentially good. This rule may, however, be received *cum grano*, with some allowance. In the instance

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of *teaching in sport* we apprehend too much was expected, and what was originally intended as an auxiliary, was substituted as a principal. This was not an error in the plan, but in its application. We are perfectly satisfied, that however much the world owes to improvement in the methods of conveying knowledge, the generality of the modern modes of making abridgements have gone very little way indeed towards promoting sound learning in any branch of literature or science. We shall not even yield to the universal demonstration of better principles of instruction, which the prodigious and universal advancement of knowledge exhibits, an advancement we are so far from denying, that it is to us just matter of admiration and astonishment. But we think that all the acquirements we daily witness are the results of a more just appreciation of the value of intellectual pursuits and pleasures, and consequently of a more vehement and steady desire to enjoy them; this grand impression leads to more constant study and to a far higher *intensity of attention*, which we must consider to be the prime promoter of acquisition. Wherever any really shorter road to science has been discovered, we are persuaded the discovery is owing to a better and more complete understanding of the use and application of the faculties and forces of the intellect—of a knowledge how to fit the tools to the materials upon which they are to be employed. The philosophy of the mind is far better understood than it was even thirty years ago, and whatever facts have been noted, have been carefully transferred and judicously applied to the art of instruction. Much of a routine, much of a jargon that was useless has been cut off. But labour is still all in all. Little will be gained without it, and even that little will not be long retained. The axiom is as old as Horace, and is confirmed by the entire experience of all the centuries which have since run through the hour glass of time.

Nil sine magno,
Vita labore dedit mortalibus,

is a maxim as true as it is trite, and indeed a maxim is rarely trite that is not true.

The mind is however so variously endowed and constructed, that it is only from a number of examples that we can be enabled to arrive at any tolerably just and general conclusion. It appears to us that the progress of intellect can rarely be forced, and never with impunity or lasting success. Even natural prematurity seems to be compen-

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sated by early decay. In spite of the authority of the great moral dogmatist, it is now, we believe, universally granted, that the difference we daily witness in men, is more organic than artificial—that is to say, that minds are of greatly different capacity, and that the power of institution is exceedingly limited in effect. Men are what nature and education, not what education alone makes them. But we are at the same time firmly of opinion, that the faculty of fixing and prolonging the attention to a subject, (which it has been seen, we consider to be the capital instrument of acquiring instruction) is to be most materially strengthened by judicious treatment of children in their earliest attempts to acquire. And it is under this view that we acknowledge the utility of teaching in sport. It will accustom the mind to the contemplation of the same object for a longer duration of time without weariness, it will renew excitement, and will help to impress and fix the fact intended to be conveyed. As an auxiliary then we should gladly receive the aid it proffers, but we must especially except against the idea that it can supersede a regular course of study. It may indeed make that course the shorter, but whoever shall attempt to substitute any other process for regularity in teaching, will in the end, find himself grievously mistaken, and his pupil still more grievously injured. It has, however, its uses and its moral uses.

The game before us has its origin clearly in "The Royal Game of Goose," which has beguiled some of our youthful hours, and was amongst the earliest causes of our hopes, anxieties, and disappointments. Mr. Goodban has adopted the principle and a good many of the expedients of this noble invention with success, for the inculcation of the first dry elements of musical instruction. He regards the use of this game pretty much in the light that we represent it.—We shall therefore give his introduction in his own words.

"It must be admitted by every person who has had the least experience in the practical part of music, that constant attention and observation are indispensably necessary to obtain a ready and correct idea of the characters and signs commonly used in the science; and that to the neglect of such necessary attention is to be attributed the principal cause why learners are so retarded in their progress and improvement. For as execution upon an instrument can only be acquired by regular and well directed practice, its attainment, from natural causes and the interference of our studies and pursuits, is generally slow, and must always be progressive—and as, from the impatience of learners and the great desire of parents, in general, to hear their

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children play or sing when they begin to learn, the practical part is frequently more the object of the teacher and his pupil's attention than it ought to be, according to the progress which the latter makes in his knowledge of the theory or principles of the science, so it consequently often happens, notwithstanding a tolerably correct idea of the time and names of the notes, &c. may have been acquired at the commencement of their instruction, that a very imperfect knowledge of them is afterwards retained, if the repetition, for any length of time, is discontinued—and thus a defective and incorrect habit of reading music is contracted, which every possible attention on the part of the teacher cannot always prevent, and the difficulties and obstructions which so continually present themselves in the way of their progress, may in a great measure, be considered to originate and depend.

"With a view therefore of enabling all those who are desirous of improving themselves, to remove, with facility, the obstructions so much complained of, and which have so long been a source of regret and vexation to all true lovers of the science, the present plan was conceived and invented. And as the difficulties of adapting a species of entertainment for such a purpose, suited to the capacities and dispositions of all classes, have been anticipated, no pains or exertions have consequently been spared in the arrangement and formation of the game, to combine amusement with instruction, in the use and application of it; and by the assistance which it is intended to enable learners, imperceptibly, as it were, to afford to each other—to create a spirit of emulation amongst them, without injuring their morals: and whether the object, so desirable and necessary for the good of the science, is thus to be attained by it, time only, and the opinion of a liberal and generous public, must determine."

Like the "Royal" amusement above cited, the game of musical characters is played upon a plate, which figures, in 150 compartments indicated by progressive numbers, all the indispensably necessary characters and elements of musical learning enumerated in the title. A tee-totum, marked with as many numbers as sides, determines that upon which the players (who spin in turn) are to place their counter. They are then to explain the meaning of the characters which their counter covers, and certain fines and emoluments are awarded according to their success and to their accurate acquaintance with the definitions required. A book which contains all the references and explanations accompanies the tee-totum, counters, and plate.

In looking over the whole, we see nothing wanting to render this game equal to the objects it professes, and it appears to us eminently calculated to assist schools and families in fixing knowledge previously acquired. We therefore recommend it, and if it be not found

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useful, we should be disposed to attribute its failure rather to an injudicious employment of its powers than to any defect of its construction. Indeed we have tried its efficacy with success upon a very little girl, whose attention it was exceedingly difficult to fix. A few sugar plums and the delight of victory did wonders. If any thing stops its introduction it will be the price. Twelve shillings and six-pence seems to us to be enormously too dear. The inventor will find his advantage, we are persuaded, in making it more easily accessible to numbers.

Palestine—a sacred Oratorio; the voice parts in score, the instrumental adapted for the piano forte. By Wm. Crotch, Mus. Doc. Professor of Music in the University of Oxford. Messrs. Birchall and Chappell. London.

The invention of the ORATORIO is claimed both for England and Italy. The author of the Biographia Dramatica states in the following quotation the pretentions of his own country:—"If we may believe an honest monk, one WILLIAM STEPHANIDES, or FITZ STEPHEN, in his *Descriptio Nobilissimæ Civitatis Londinæ*, who writes thus; London, instead of common interludes belonging to the theatre, has plays of a more holy subject: representations of those miracles which the confessors wrought, or of the sufferings wherein the glorious constancy of the martyrs appeared. This author was a monk of Canterbury, who wrote in the reign of Henry II. and died in that of Richard I. in 1191; and as he does not mention these representations as novelties to the people, for he is describing all the common diversions in use at that time, we can hardly fix them lower than the conquest; and this, we believe, is an earlier date than any other nation of Europe can produce, for their theatrical representations." DR. BURNEY says, the first *rappresentatione*, or exhibition truly dramatic, that was performed in Italy, according to *Apostolo Zeno*, was a *spiritual comedy*, at Padua, 1243, 1244. *Another representation of the Mysteries of the Passion of Christ*, &c. according to MURATORI, was performed at Friuli, 1298. In 1264, was instituted at Rome the *Compagnia del Gonfalone*, the statutes of which were printed in that city, 1554, and of which the principal employment was to act or re-

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present the sufferings of our Lord in passion week, an institution which was long continued there.

According to VILLANI, VASARI, LIONACCI, and CRESCEMBENI, *la representatione sacra teatrale* had its beginning in Tuscany.

Le chant Royal was invented in France about 1380; it consisted of verses to the virgins and saints, sung in chorus by troops or companies of pilgrims returning from the holy sepulchre.

There were mysteries represented in Germany in 1322; and in the same century, 1378, the ecclesiastics and scholars of Saint Paul's school exhibited similar interludes in England.

But though every nation in Europe seems, in the first attempts at dramatic exhibitions, to have had recourse to religious subjects, and an *oratorio*, or sacred drama, is but a mystery or morality in music, yet those that were written before the seventeenth century seem never to have been entirely sung; but chiefly declaimed, with incidental airs and chorusses.

It was, however, by small degrees that entire musical *mysteries* had admission into the church, or were improved into the oratorios.

All the Italian writers on the subject agree, that these sacred musical dramas had their beginning in the time of SAN FILIPPO NERI, who was born in 1515, and founded the congregation of the *Priests of the oratory*, at Rome, in 1540. During the service and after the sermon, it was usual for this saint, among other pious exercises, in order to draw the youth to church, and keep them from secular amusements, to have hymns, psalms, and other spiritual *laudi*, or songs, sung either in chorus or by a single favourite voice, divided into two parts, the one performed before the sermon, and the other after it.

But though this devout practice was begun in so simple a manner, with only spiritual cantatas, or songs, on moral subjects; in order to render the service still more attractive, some sacred story or event from scripture was written in verse, and set by the best poets or musicians of the times. These being composed in dialogue, and rendered interesting to the congregation, such curiosity was excited by the performance of the first part, that there was no danger during the sermon that any of the hearers would retire before they had heard the second.

The subjects of these pieces were sometimes the good *Samaritan*, sometimes *Job and his Friends*, *the Prodigal Son*, *Tobit with the Angel*,

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his Father and his Wife, &c. all these by the excellence of the composition, the band of instruments, and the performance brought this oratory into such repute, that the congregation became daily more and more numerous, and hence this species of sacred musical drama, wherever performed, in process of time, obtained the general appellation of oratorio.

Such appears to have been the derivation of oratorios, and we refer those who wish for more copious information, to the Histories of Sir John Hawkins, and Dr. Burney.*

* The romantic story of Stradella (whom Dr. Burney affirms to have been Purcell's model) is of such interest that we may be pardoned for quoting it here, as we find it unusually connected with this department:—

"Alessandro Stradella, of Naples, was not only an excellent composer, but also eminent as a performer on the violin; and in addition to these qualifications, possessed a fine voice, and an exquisite taste in singing. His compositions, which are all vocal, are perhaps superior to any that were produced in the seventeenth century, with the single exception of the works of *Carissimi*: and perhaps, had he enjoyed equal longevity, he might have rivalled even that wonderful musician. Stradella, probably at a very early period of his life, having acquired great reputation by his talents, was employed by a noble Venetian to teach a young lady, of a noble Roman family, named *Hortensia*, to sing.—Hortensia, on whom nature had bestowed a beautiful person, and an exquisite voice, notwithstanding her illustrious birth, having been seduced from her friends, had submitted to live with this Venetian in a criminal manner.

"Her delight in music, and admiration of the talents of her instructor, soon gave birth to a passion of a different kind; and, like Heloisa, she found that though at first

"Guiltless she gaz'd, and listen'd while he sung,
"While science flow'd seraphic from his tongue;
"From lips like his the precepts too much move,
"They music taught—but more, alas! to love!"

"By frequent access, Hortensia and her master became mutually enamoured of each other. Before their attachment was discovered, they agreed to quit Venice together, and fly to Naples. After travelling in the most secret manner, they arrived at Rome in their way to that city. The Venetian seducer, enraged at their escape, determined to satiate his revenge in having them assassinated, in whatever part of the world they could be found; and for this purpose, engaged two desperate ruffians, by a large sum of ready money, and a promise of a still greater reward, when the work should be accomplished. The assassins proceeded directly to Naples, the place of Stradella's nativity, supposing that he would naturally return thither for an asylum, in preference to any other part of Italy. After many fruitless researches in that city, they were at length informed, that Stradella and the lady resided at Rome, where she was regarded as his wife.

"Of this they conveyed intelligence to their employer, assuring him of their determination to go through with the business they had undertaken, provided he would procure them letters of recommendation to the Venetian ambassador at Rome, to grant them an asylum as soon as the deed should be perpetrated.—After waiting at Naples for the necessary letters and instructions, they proceed-

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For the introduction of oratorios on a permanent footing in this

ed to Rome, where, such was the celebrity of Stradella, that they very shortly discovered his residence.

" But hearing that he was soon to conduct an oratorio of his own composition, in the church of St. John Lateran, in which he was not only to play, but to sing the principal part; and as this performance was to begin at five o'clock in the evening, they determined to avail themselves of the darkness of the night, when he and his mistress should return home.

" On their arrival at the church, the oratorio was begun, and the excellence of the music and its performance, joined to the rapture that was expressed by the whole congregation, made an impression, and softened the *rocky* hearts even of these human savages, to such a degree, as to incline them to relent, and to spare the life of a man, whose genius and abilities were the delight of all Italy. Here we have an instance of the *miraculous power* of *modern* music, superior to any that could be well authenticated of the *ancient;* and which may fairly lead us to conclude, that the fabulous stories of Orpheus, Amphion, &c. were but exaggerations of matters of fact, well known in those days, but which have not descended to posterity.

" Both these assassins being equally affected by the performance, and alike inclined to mercy, accosted him in the street, when he quitted the church. After complimenting him on his oratorio, they confessed the business on which they had been sent by the Venetian nobleman, whose mistress he had taken away: adding, that charmed by his music, they had abandoned their purpose, and determined to relinquish the rest of the reward that had been promised them; and to tell their employer, that Stradella and his mistress had quitted Rome, the night before their arrival in that city.

" After this providential escape, the lovers set out that very night for Turin, as a place most remote from their implacable enemy and his emissaries. And the assassins, returning to Venice, told the enraged Venetian, that they had traced the fugitives to Turin, where the laws being not only more severe, but the difficulty of escaping so much greater, than in any other part of Italy, on account of the garrison, they should decline any further concern in the business. This intelligence did not, however, incline the exasperated nobleman to relinquish his purpose, but rather stimulated him to new attempts. He therefore engaged two other assassins in his service, procuring for them letters of recommendation from the Abbe d'Estrade, at that time the French ambassador at Venice, addressed to the Marquis de Villars, ambassador from France to Turin. The Abbè d'Estrade requesting, at the desire of the Venetian ambassador, protection for two merchants, who intended to reside some time in that city, which being delivered by these new assassins, they paid their court regularly to the ambassador, waiting for a favourable opportunity to accomplish their undertaking with safety.

" The Duchess of Savoy, at that time regent, having been informed of the sudden flight of Stradella and Hortensia from Rome, and of their arrival at Turin, and knowing the danger they were in from the vindictive spirit of their enemy, placed the lady in a convent, and retained Stradella in her palace, as her Maestro di Capella.

" In a situation apparently so secure, Stradella's fears for his safety began to abate; till one day, at six o'clock in the evening, as he was walking for the air on the ramparts of the city, he was attacked by two ruffians, who each gave him a stab in the breast with a dagger, and immediately escaped to the house of the French ambassador, as to a sanctuary.

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country, as well as for the noblest specimens of musical writing* in

"The assault having been witnessed by numbers of people, who were walking in the same place, occasioned such an uproar in the city, that the news soon reached the Duchess, who instantly ordered the gates to be shut, and the assassins to be demanded of the French ambassador: but he, insisting on the privileges granted to men of his function by the law of nations, refused to give them up.

"This transaction, however, made a great noise all over Italy; and M. de Villars, wrote immediately to the Abbè d'Estrade, to know the reason of the attack upon Stradella, by the two men whom he had recommended; and was informed by the Abbè, that he had been surprised into a recommendation of these assassins, by one of the most powerful of the Venetian nobility.

"In the mean while Stradella's wounds, though extremely dangerous, proved not to be mortal; and the Marquis de Villars having been informed by the surgeons that he would recover, in order to prevent any further dispute about the privileges of the *corps diplomatique*, suffered the assassins to escape. But, so invincible was the implacability of the enraged Venetian, that never relinquishing his purpose, he continued to maintain spies at Turin, to watch the motions of Stradella. A year having elapsed after the cure of his wounds, he fancied himself secure from any further attempts upon his life. The Duchess Regent, interesting herself in the happiness of two persons, who had suffered so much, and who seemed born for each other, had the ceremony of their marriage performed in her own palace. After which, Stradella being invited to Genoa, to compose an opera for that city, went thither with his wife, determining to return to Turin during the carnival; but the Venetian, being informed of this change of residence, sent assassins after them, who rushed into their chamber early one morning, and stabbed them both to the heart. The murderers having secured a bark which lay in the port, by instantly retreating to it, escaped from justice, and were never afterwards heard of."

* Burney's History of Music. Vol. 4. page 81.

The following is a list, with the dates:—

Esther, composed	1720
——— publicly performed in London	1732
Deborah, Athalia—Oxford	1733
Acis and Galatea (at Cannons, 1721)	1735
Alexander's Feast	1735
Ode to St. Cecilia's Day	1736
Israel in Egypt	1738
L'Allegro ed il Pensieroso	1739
Saul	1740
Messiah	1741
Samson	1742
Semele, Belshazzar, Susanna	1743
Hercules	1744
Choice of Hercules, and Occasional Oratorio	1745
Joseph, and Judas Maccabæus	1746
Alexander Balus, and Joshua	1747
Solomon	1749
Theodora	1750
Jephtha, and Time and Truth	1751

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this or any style, we are indebted to HANDEL. His first was *Esther*, and his second (a *serenata* as it is properly called, though it mingles with the history of the oratorio) was *Acis* and *Galatea*, which it seems enjoyed the additional interests of scenery and dress, for the first advertisement gives out that "there will be no action on the stage, but the scene will represent in a picturesque manner a rural prospect with rocks, groves, fountains, and grottoes, among which will be disposed a chorus of nymphs and shepherds, the habits and every other decoration suited to the subject." In 1717 oratorios came to be performed on Wednesdays and Fridays during Lent, a custom which is still in use.

Since the death of HANDEL the composition of oratorios has grown less frequent, and since the date of the last upon the list subjoined,* we know of no one, the work of an English musician, except the PALESTINE of DR. CROTCH, and one other which has been written within the last twelvemonth.

PASTICIOS FROM HANDEL.

* Israel, in Babylon—compiled by TOMS	1785
Cure of Saul—words by DR. BROWN	1766
Omnipotence—selected by DR. ARNOLD and TOMS	
Redemption—adjusted by DR. ARNOLD	
Oratorios—set by MR. SMITH	1786
David's Lamentation over Saul and Jonathan	1740
Paradise Lost	1760
Rebecca	1761
Nabal	1764
DE TESCH.	
Judith	1733
DR. GREENE.	
Song of Deborah	1732
Jephtha	1737
Force of Truth	1746
DR. ARNE.	
Alfred	1746—1761
Judith	1764—1769
STANLEY.	
Zimri	1760
DR. WORGAN.	
Hannah	1764
GIARDINI.	
Ruth	1778
DR. ARNOLD.	
Cure of Saul—new set	1767
Abimeleck—written by SMART	1768
Resurrection	1769
Prodigal Son	1773

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It is now therefore long since an English composer has devoted his time and talents to the composition of an entire oratorio. The one we have selected for examination has been some years before the public—so long indeed as to be almost forgotten, if it can ever be said to have been known; and with this exception, and that of *Elijah and the Priests of Baal*, the production of Mr. Perry, a very ingenious musician, the Leader of the Band at the Norwich Theatre, we are not aware of any oratorio having been produced in England since Dr. Arnold's. The works of Dr. A. have sunk into total oblivion, unless indeed we may call one or two adaptations of Handel's opera songs such. Dr. Crotch's *Palestine* has not been sufficiently called for to be at all before the British public, and Mr. Perry's, (brought out last year,) though it was admitted by those who heard it to be a composition of talent, has not yet emigrated beyond the limits of the concert-room, where it was first given. From these premises, coupled with the observations we have made upon the structure of the oratorios during Lent, we should infer that this species of composition, as a whole, has ceased to be attractive. According to the commercial maxim, we attribute the reduced supply to the reduced demand, and in truth, according to received notions and the present state of manners in society, a whole oratorio does appear a heavy monotonous performance. At first sight it may seem difficult to account for the weight which always seems to oppress an audience even at the Messiah, or at the Creation—the most magnificent and sublime, and the most elegant, refined, and impassioned of all such things. Our tedium, however, proceeds from the uninterrupted attention the mind must give to one action, as well as to the want of diversity and to the intensity of the feelings attendant upon the nature of the affections moved. It is not the mere succession of air and chorus, duett and trio and quartett, the multiplication of parts, the variety of keys or the alternations of full chorusses and their accompaniments, that alone operate upon the sensations of the hearer. These, though combined in even greater variety, will preserve an uniformity of effect, from the continuity of the subject and the concentration of attention, while a selection affords that agreeable interruption and vacuity which allows time to breathe, gives room for expansion and excursion of thought, and invigorates by relaxation. It may possibly be said that these are the symptoms of intellectual faculties less braced, less powerful, or they may be brought as testi-

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monies of increasing elasticity and activity. It is no matter—the fact is the same; oratorios are voted to be dull and heavy, and selections have almost entirely superseded them, while to the eye and ear of musical erudition they can never fail to exhibit the strongest concentration of the powers of genius and learning. It was, perhaps, a strong perception of this state of public opinion that induced Dr. Crotch to give us only a harpsichord score of his Palestine. Whatever be the cause, we lament the effect, because such an adaptation is an injustice to the composer. We are deprived of the power of seeing a great portion of the beauty as well as the genius of the work, by not being permitted to take in the allotment of the several parts. We are obliged to guess at the distribution, and it is even possible, that in our blunders, we may do the composer a greater injustice still. But authors must not lose, if they cannot live by publication, and therefore we cannot wonder at the Doctor's declining to hazard the experiment of printing a score. As it is, the high price set upon the book, is a proof of the limited sale he was led to expect.

In the selection Dr. Crotch has made of a pure and classical specimen of poetry to work upon, he has deprived his piece of the spirit which character inspires. The poet speaks throughout, and though the thoughts are full of energy and the language of strength, the force of passion, as expressed through personal feeling, we perceive to be nevertheless wanting. The oratorio is thus divested of its primary and essential dramatic distinction. In the first place, the understanding can assign no reason for the arbitrary divisions of the poem into recitative, air, and chorus; neither is there any better authority for the employment of the several species of voice, of the treble, tenor, and bass, than the necessity of variation and the will of the composer. By these circumstances the interest cannot fail to be weakened; for although we are quite ready to concede that there is the very highest authority for the absence of dialogue to be quoted in the instance of *The Messiah*, we must dissent from the application. The words of that performance are of the most awful sublimity. Sentences so impassioned cannot be found elsewhere. Sentences affording such scope for musical description and developement cannot, we may safely pronounce, be paralleled. The mind involuntarily invests the singer with a character from the opening to the end, and the imagined speakers are either the Omnipotent Being to whom man offers up his adorations, or those he receives as the

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organs of prophecy or the human agents of his salvation. Thus *The Messiah* admits no second composition to a comparison. We are also ready to grant that character is much lost sight of in the progress of an oratorio. There is, however, a spirit appertaining to the entire dramatic effect, which cannot be supplied by any other contrivance. "*Total eclipse*," "*Sound an alarm*," and "*Deeper and deeper still*," can never be made to convey the same or any thing like the same sentiments, or even the same affections, through any other character than that of the sufferer or the actor. The visions of the Poet, though bold, nervous, and beautiful, yet want the excitement and the charm that accompany character and image to the fancy the associations connected with the individual.

The first movement of the overture is of a mournful cast, and is well calculated to find its way to the heart from the general simplicity of its harmony and melody. Although the fugue is a fine subject, and although the passages are generally derived from it, it does not come up to our notions of a strict fugue. The concluding part of it, commencing on the chord of C major, we think particularly fine. Of the andante movement we have not words to express our high estimation, particularly the twelfth bar, but must leave it to those whose feelings are as acute as our own. We speak here of the theme. The variations are composed with great taste and science, and shew the author's perfect command of style.

PALESTINE opens with a chorus, much in the manner of that at the commencement of HANDEL's *Judas Maccabæus*. The sentiment is similar in both, the one being the lamentation of "the children of Judah" for the loss of "friend, father, and hero," and the other a call to Sion, "reft of her sons forgotten and forlorn," to mourn the silence and the solitude of the desart, which has succeeded to the "pomp," of "the martial myriads," that once "mustered in her gates." We find no imitation so absolute as to lead us to the supposition that DR. CROTCH had the plaintive and beautiful simplicity of HANDEL's chorus in his mind, even at the time he wrote his own—but there is the same general idea pervading every part of this fine composition—the same breathing pensiveness—the same wailing repetition of mournful passages—the same sweetness in the melody, and an almost equal richness in the bass. The answers are taken up with the same effect. There is more modulation, which though probably intended to express the utmost severity of exclama-

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tory grief, we cannot think increases the general force; we especially allude to the rapid transitions in page 9, though they are, as it seems to us, purposely combined to introduce with more contrast the simple and solemn and beautiful return to the principal point of melody at the termination.

A long bass recitative succeeds—Dr. Crotch has made the bass his principal. To this probably the eminent ability of Mr. Bartleman has been the inducement, for we perceive throughout, an adaptation to the peculiar properties of his voice and manner. The compass upwards is very extensive, and the airs most commonly bespeak the energy and declamatory power of that great singer, while other parts seem expressly written to give due display to his sustained singing. There are both fine and vigorous passages in this recitative. One or two are in the manner of some of Purcell's best and most expressive adaptations. The notation upon the words "*Swell the tide of song*" and "*Cold, cold oblivion,*" are both after this model. The song which follows, "*Ye guardian Saints,*" is amongst the most original modern airs for a bass that we remember. It is at once declamatory and sustained, uniting classical solidity, force, and delicacy. The arpeggio accompaniment heightens the latter in the middle of the song, which rises in grandeur and effect to the end.

A fine joyful imitative chorus, on a beautiful subject, succeeds, in which some close restrictions are introduced, and rich accompaniments.

The tenor song which succeeds "*But now thy Sons,*" is in a mixed style between declamation and pathos, but containing much more of the former than the latter. The minor key gives a certain character of sadness as well as the modulation, while the time, as well as the kind of speaking passages chosen to illustrate the words, cast the preponderating weight into the other scale. The accordance between sentiment and sound is thus very exactly, though not we think very felicitously or powerfully given.

The chorus which follows reminds us of the plan of that in the Creation, "*Despairing, cursing, rage,*" which is constructed with so near a resemblance both in its full parts and in the interruption of the single voice, that it may well be supposed to have served as a model for Dr. Crotch. These are facts that shew the reading of the learned composer, and we bring them only as such, for there is

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not a trace of plagiarism. The chorus before us is good and expressive, and contains some fine combinations of harmony.

The treble voice is next introduced in an air which opens with an invocation of very sublime import—

> O thou, their Guide, their Father, and their Lord,
> Lov'd for thy mercies, for thy power adored!

And perhaps we shall be thought too fond of finding resemblances when we say the whole song appears to be written upon the model of that most beautiful air in SAMSON, "*Then long eternity shall reign*," which opens and concludes in the same way. The slow part, though simple and fine, does not come upon our ears with the impression of novelty, yet we cannot call to mind the passage to which it bears a similitude. In the quick movement we object to the frequent repetition of the same musical phrase, which raises a feeling of a want of variety in the composition and of invention in the author. Neither is the melody, which occurs so often, sufficiently pleasing to bear so continual a recurrence. This air is entirely declamatory.

The chorus which follows is calculated to produce, by the whole tenor of its plan and execution, the most inspiring, majestic, and sublime effects. The military movement with its accompaniment, expresses the hurry, agitation, and contention of battle, to which the trumpet lends its continual summons and support. This part is wrought up with a degree of fire and energy of soul, and sustained so powerfully by the deep science and command of the composer, that it is in no part of the oratorio exceeded, if equalled. The staying of the sun and moon is finely expressed by the protracted bass; and consternation, human and supernatural, is described by all the aids of replications of the parts, by a host of accompaniment, and by various modulation. The *largo* which succeeds this grand display of energy and art, is worthy to close so great a master-piece. Both voices and instruments are used with astonishing effect, and though we have never had the good fortune to hear this composition performed, no doubt remains in our minds of its carrying the sublime in music to its acme.

We can add nothing to our description but the words, which are so well represented by the music, by the shuddering convulsive accompaniment, in quick divisions of the time, contrasting with the emphatic, marked, and distinct articulation of the vocal parts.—

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Let Sinai tell, for she beheld his might,
And God's own darkness veil'd her mystic height:
He cherub borne, upon the whirlwind rode,
And the red mountain like a furnace glow'd!
But who shall dare recite
His praise, his power, eternal, infinite.

These words chosen for the next recitative we should, *a priori*, have imagined would have been the subject of far more elaborate composition. It is perhaps difficult to determine whether a grand and powerful elocution, developed in a few plain notes, may not express such a thought with more force than a more artificial combination. The sole contrivance of the composer, if such it may be called, here is, to rise from the humility of the minor key to the brilliancy of the major, as he passes from the insufficiency of the poet to the majesty of the subject, and without allowing a more than usual dignity of expression to the performer, and a latitude amounting to an absolute conversion of the passage, we cannot picture to ourselves the means of worthily expressing "*eternal, infinite*," as they are now set. The first strain of the air which follows is HANDEL's "*Tears such as tender fathers shed*," with a very slight alteration. But upon the whole it is beautiful, solemn, and pious. A rather declamatory treble recitative and song follow, which are not distinguished by any particular beauties or defects.

DR. CROTCH has made his next tenor song upon a ground bass, a favorite exercise of STRADELLA and our own PURCELL. We may hazard a conjecture that this expedient was adopted to give a spell-like muttering to accord with the words in the perpetually recurring repetition of the few bass notes. The melody, however smooth and sweet, is, to our apprehension, neither very strong nor very expressive. It has, at the opening, a considerable degree of flow and sweetness, but upon the whole it wears rather a sombre and heavy than a striking effect, while there is not variation enough to convey a sufficient impression of the ingenuity which the composition really implies. The accidental notes introduced into the air upon the words, "*That burst the slumbers of the dead*," are harsh and ungrateful to our ears without producing a legitimate effect. The expression of such words demands a grandeur of conception which is, we think, wanting.

"*Hence all his might*," is an imitative chorus, with a very brilliant

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accompaniment—the close seems very original, and produces a very fine effect.

The next song, "*In frantic converse*," and the semi-chorus which breaks in, is the most imaginative and pleasing melody that the oratorio has yet brought before us, while the interspersed semi-chorus is finely conceived and richly dight with extraneous modulation, to give all the effect that harmony can confer. The whole of this, though second to the former chorus in grandeur of design and splendour of execution, is yet little inferior to it in the attainment of the objects to which its aim is directed.

The duet, "*Such the faint echo*," is light, airy, and amongst the most agreeable parts—though here we should again object to the monotonous effect of too frequent repetitions.

The bass air, "*For thee his iv'ry load*," brings us back to the remembrance of HANDEL. The accompaniments of the first parts are in a firm classical style of writing, and the melody is rich and good. This continues till the words, "*Or ere to Greece*," where the force of the composer sinks to the level mechanical imagery of the poetry. We know not whether to call the recitative, which comes in at the conclusion of the song, an interruption or a continuation. It seems designed however to introduce, with better effect, the conclusion of the scene, "*Then the harp awoke*," which is very bold, spirited, and bright. The whole of the musical phrase which precedes the chorus is, however, common place. One of the most prominent defects is the employment of its thread-bare close.

We have again a very forceful imitative chorus, with a brilliant and active accompaniment. In the 25th bar (page 78) the bass leads a fine solemn subject, which is answered by the different parts. The rest of the imitative passages are dignified and well supported. This chorus closes the first part of the oratorio with great spirit and propriety.

THE SECOND PART opens with a bold and imposing symphony, wherein the orchestra is employed to express the imagery, in which the sentiment of the song (for a tenor) is involved. The words are—

"Did Israel shrink when raging deep and loud,
Beat o'er her soul the billows of the proud."

It is a unison accompaniment nearly throughout, of a rolling, "billowy" cast, while the passages of the song, on the contrary, are single notes, and the melody is finely declamatory. If it fails at all

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in effect, it must be from the frequent repetition of the same passage—a circumstance which, as it is common to many of the airs in PALESTINE, throws a doubt upon the author's power to invent various melody. This is a song in which the expedient of employing the instruments to imitate, as it were, a natural image—the boiling motion of waves—is successfully introduced.

A treble air, partaking more of modern elegance perhaps than any other in the oratorio, is next in succession. There are some passages of pathos, though they are not wrought to any considerable depth. The arpeggio accompaniment confers a grace and variety, and upon the whole it is sweet, light, and beautiful; but this also is rendered too long by repetition.

The chorus, "*Nor vain the hope*," is of a brilliant cast, with frequent and judicious variation in the accompaniment. There is great spirit throughout, particularly in the succession of scientific passages towards the end.

A quartett succeeds, which is delightfully serene and abounding with elegant imitations. There is a dignified suavity worthy the subject—the adoration of the Magi—which breathes over the entire composition. The accompaniment is exceedingly happy and effective. A plainer chorus follows, though speaking and joyous: here too the instruments are very skilfully employed. "*He comes*," a chorus beginning nearly in the same style, but gradually increasing in grandeur and scientific combination, leads finely to a second quartett and chorus interspersed, which is highly beautiful and devotional. A recitative for the bass, full of imagination, and rich in the symphonies and the accompaniments, which are intended to express the awful convulsions of nature attending the crucifixion, comes next. A pathetic air, "*Are these his limbs, with ruthless scourges torn?*" is placed in strong contrast, to carry on the description and affords a fine scope for elocution, tone, polish, and the expressive powers of a singer. A chorus completes the scene, and is at once full of scientific combination and contrivance, impassionate and picturesque. The continuation of the bass, who keeps up the portraiture of our Saviour's last agony, while the chorus imprecates the sun to stay his course and "noon-day darkness" to "hide the dreadful sacrifice," with the broken and convulsive notes, of the basses more particularly, bring into play all the resources of art. A treble air, in a minor key, exceedingly plain in its structure,

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prolongs the sentiment, though we cannot think this air, affecting as we must allow it to be, by any means the highest specimen of ability the oratorio contains; it does not strike us even as original.

It is singular that Dr. Crotch, throughout the oratorio, has given to his tenor songs a declamatory part only; "*Vengeance thy fiery wing their race pursued*" is a song of this cast, and certainly of great strength. A very curious accompanied recitative then follows, in which the Doctor has employed his science most efficiently. The song is a mixture of pathos and declamation, the instruments taking a capital part, and perhaps bearing more than equal sway with the melody. A quartett and chorus, "*Then on your tops,*" very sweetly soothes and beautifully assuages the stronger feelings excited by the preceding scenes.

"*No more your thirsty rocks*" is a treble air somewhat in the style of Haydn. There are passages which remind us of the structure of "*With verdure clad,*" in the Creation. Upon the whole this appears to be a speaking and graceful air. A bass air of astonishing force is then brought into contrast. The words are—

"But who is he, the vast, the awful form,
Girt with the whirlwind, sandalled with the storm,
A western cloud around his limbs is spread,
His crown a rainbow, and a sun his head?
To highest heaven he lifts his kingly hand,
And treads at once the ocean and the land;
And hark! his voice amid the thunders roar,
His dreadful voice, that time shall be no more."

It is scarcely possible for poetry to personify a series of images more terribly, more awfully sublime than these lines, and the composer has apparently felt the inspiration. The passages of the melody are, as it may be imagined, of the highest strain of musical eloquence, while the orchestra is fully engaged in the picturing of the clouds and mists and darkness which involve the scene. The first four lines, though called an air, are rather, we conceive, accompanied recitative. Those which conclude the description, are thrown into air, and the adaptation is made intelligible by the voice part taking a melody, of which the intervals are either distant or chromatic, while the instruments, apparently only the bass and the violins, are active, though their motion is contrasted. We can conceive, that the sudden silence of the band leaving the voice only to express

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the prophetic annunciation, "*Time shall be no more*," and again bursting in, with renewed force, upon the words "*His dreadful voice*," must be highly magnificent and imposing. We should, however, again complain of repetition, this passage coming over no less than six times, and nearly in direct succession. A sestett, a chorus, a hallelujah, and amen conclude the oratorio, with taste, science, and effect, such as we should expect from the author of so rich, so elaborate, and so masterly a composition.

Our minute analysis has left us little to say in the general, and if we have produced no particular instances of rare and scientific combinations or passages, it is because we are impressed with the learning, dignity, and elegance of the whole in so eminent a degree, that we would rather recommend the perusal of the entire oratorio to the amateur and to the professional student, than diminish its lustre, by subtracting any of its power by separating its parts. Dr. Crotch manifests throughout very extensive reading, very erudite research, with that happy assimilation that distils and concentrates and appropriates the essence of all that passes under his eye, or enters into his memory. We should be exceedingly at a loss to decide upon the absolute nature of the style he has thus compounded, but perhaps we may make our idea understood by literary analogy. When we first read Mr. Southey's poem, of "*Roderick the last of the Goths*," it seemed to us that his style was made up by pieces of a portion of the peculiarities of the finest writers who preceded him, rather than of any direct original choice of expression, levelled and compacted by the habit of authorship. There was in it something of all, but most of Milton, and of the sacred writings; but as our first impression wore off, by successive readings of this the most admirable poem of modern times, we saw the concentration of acquirement, and the wholesome vigour of intellect, which had thus digested its rich and strong food. We saw at once conjoined the reading, the judgment, and the imaginative faculties of the poet. Thus, on our first inspections of the score of Palestine, we thought we could perceive where the mind of Dr. Crotch had taken its form and pressure, and in whose schools it had been exercised and trained. We saw the native vigor of its growth, and the superadded strength attained by study. Handel, we should say, predominates, but there is so much of multifarious reading, so much of deep resource, so much universal acquaintance, not only with theory but with practice, not only

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with antient rules and the contrivance of the time-honoured masters of invention, but with the modern additions of elegance and grace, that it is far more difficult to discover where the erudite composer has not caught something of what is excellent and peculiar, than to perceive and recognise the many eminent names, to whose industry and genius he has lent profitable attention. Some of his passages we confess we have thought obsolete, but, perhaps, so powerful is association, these may have become the very objects of the Doctor's peculiar veneration, from frequent contemplation of them, sanctified as we admit them to be, by the usage of the greatest masters. The whole oratorio manifests deep knowledge, fine taste, and extraordinary command and resource. We should, however, describe Dr. Crotch's strength to lie principally in force, vigour, and combination, in the management of parts, and in the production of grand and complicated effects. He is rather a musician than a dramatist. He fills the ear and astonishes the mind, more than he moves the affections, more than he dissolves by pathos, much more than he captivates with elegance. He furnishes materials rather for elocution than sentiment. But we may close our essay with the words, and rest very safely upon the opinion recently given us by one of the finest living contemporary composers of this country. "It is now many years," says this gentleman, in a letter to the Reviewer, "since I heard Palestine, and I have scarcely met with a note of it since, but my impression is this:—It is a great performance, and places the author at the head of the present British composers." We assure the Doctor that this is praise from a pure and elevated fountain—he is "*laudatus a laudato viro.*"

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Remarks on the present state of Musical Instruction, with extracts from various learned authorities, in which the great need of a new order of musical designation, calculated to accelerate the progress of Students, is stated, with the definition of a series of Diagrams, by means of which this important object is accomplished. and the whole Science exhibited in a perspicuous and simultaneous view. By J. Relfe, Musician in Ordinary to his Majesty. London. Goulding and Co.

A Muschedula, or Music Scroll, exhibiting an epitome of the whole Science of Music. By J. Relfe. London. Goulding and Co.

We have had more than one occasion to remark the rapid turn of attention towards the inculcation of the theory of music, and the prominent circumstance is, that the very latest English theorists generally concur to represent the elements of the science as short, simple, and compact, and, indeed, as reducible to a very few principles and a very small compass. The author of the contrivance we have before us goes still further, and purposes to simplify, in a very material degree, the characters or figures which composers employ in designating harmonies, and to substitute a few signs, which shall at once convey to the eye and understanding of the performer or student, not only the construction of the chords, but a complete analysis of the composition, note by note. By his plan Mr. Relfe considers, that

"A very extensive proportion of musical theory may be so simultaneously brought under the eye of the practical student, as not only to lead to the united study of the *art* with the *science*, but to fix an indelible impression on the mind, of their mutual dependency and connection, without imposing any burden on the memory."

In preparing his new view of the science, it is only fair to Mr. Relfe to state, that he advances no pretensions to interfere with the regular and laborious course of study, which he feels to be indispensible to fit a student for the profession. His aims are to instruct and to profit the amateur principally. He says—

"The Professional Student, who starts for the prize, must submit to the laws of the course; he must receive these scholastic guides, with their unwieldy bulk and technical array, as the companions of his study; he must reduce their systems to order, analyze and arrange their materials, decide their controversial points, and, having ascertained truth in its most simple form, follow its guidance through the journey. With these systematical preceptors he must

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associate the living remains of departed genius; the chastness of CORELLI, the sublimity of HANDEL, and the boundless fancy of the inimitable HAYDN, must touch his heart, and guide his pen, till, combining the sparks they emit with his own native talent, he reflects somewhat of their image and enkindles a flame in the breast of others from the latent fire which burns in his own.

"In reference to the MUSICAL AMATEUR, it must be observed, that although the highest degree of practical excellency has been acquired by many who regard this attainment only as an accomplishment, yet, as every art is properly but a superstructure raised on the basis of its correspondent science, he who cultivates it independent of such support, evidently builds without a foundation: the edifice may for a time be lofty and beautiful, but being merely superficial, its duration must at least be uncertain.

"Admitting that a penetrating research into the deeper and more abstruse difficulties of the science is the exclusive duty of the professional student, yet a perfect grammatical acquaintance with the elementary parts of the system, is as indispensably necessary for him who would excel as a proficient in the art.

"When we consider that the larger number of musical students consists of those, who can only give *this* science its due proportion of attention, in common with others equally necessary in the circle of female accomplishments; and that most of our pupils devote but a short season of the year to the general purposes of mental application; it is obvious that a system of instruction on any branch of education, to be rendered effectual, must combine the recommendations of brevity, perspicuity, and a close connection of its component parts, blending with these every other advantage that general experience has stamped with approbation in aiding both the perceptive and retentive faculties of the mind."

We congratulate the musical world on the extensive promulgation of sentiments such as these, for they are not the opinions of MR. RELFE alone, among eminent professors. The age which is just gone by, was either deficient in vigour of intellect, in lucid arrangement, or in the power of clearly conveying instruction—or the professors of a former day enjoyed not the just and candid spirit of philosophy that delights to diffuse the knowledge of discoveries to all who can be benefited by a participation of them. A veil was certainly thrown over the science. Music had its mysteries for the initiated alone. But we are disposed to assign the cause rather to error than to intention. Yet it must be granted, that much has long been done towards a clear perception of the laws of harmony. RAMEAU and D'ALEMBERT effected a great clearance, and others since their date have improved the advantage. But in all that concerns intellect, there generally appears to be a point of time when effort is concentrated, and when at length a subject is stripped of all its non essen-

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tials, and its real powers shewn distinctly and by themselves. The danger which attends this vehement desire of abridgement is, however, considerable; and we have commonly seen that it is carried too far. At present, perhaps, musical science stands in more peril than may be suspected.

Mr. Relfe gives the following general description of his contrivance:—

"A conviction of the advantages likely to result to the musical student from the accomplishment of such a plan, has led the author to the composition of a complete course of diagrams, illustrative of the whole science. These diagrams are displayed in a coloured and varnished state on the transverse sides of a narrow surface, and so constructed as to admit of a revolving action, by means of which, the opposite sides can, when necessary, be brought into immediate connection with each other; they are likewise rendered capable of advancing or receding at pleasure, and of being so compacted, as to form an ornamental front to the piano.

"When the mind is in the habit of contemplating various studies, each of which requires a degree of abstract attention, it is but seldom that a recollection of the knowledge we have obtained on any particular one, can be commanded at the instant we have occasion for it; but by these means the student may not only survey the whole of the science at nearly one glance, but be enabled to take up a clear and distinct apprehension of any single branch at the moment. Admitting that the memory may be considerably assisted in the acquirement of a science, by having its several parts exhibited in a way of mutual dependency on each other, these diagrams are so arranged, as to make the results of one figure form the basis of the next, and each constitute a single link of one continued chain."

The diagrams, though the greater part of them exhibit no novelty, (they ought not to be expected to do so,) are reduced in compass, and exceedingly clear and intelligible. Nos. 15, 16, and 17 contain the system which Mr. Relfe proposes to substitute for that at present in use. In few words, it is as follows:—

He considers every triad to be either major, minor, or contracted. *The first* of them is the root, major third and perfect fifth.—*The second*, the root, minor third and perfect fifth.—*The third*, the root, minor third and imperfect fifth. He considers all chords having the seventh as compound harmonies; and all thirds having the seventh and ninth as double compound harmonies. He extends this system to pedal harmonies or organ points.

Every possible conformation of notes is referable to one of these simple terms, and the mode of figuring which Mr. Relfe proposes is at once to signify to the eye and understanding the root, inversion,

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nature of the chord, in short, all that appertains to the most complete analysis of the harmony; and the mode he proposes is certainly ingenious. To describe it would be to transfer the merit of Mr. R.'s idea to our pages. An example or two therefore will suffice. He indicates the chord of the root by a triangle, and the chord of the dominant and seventh, which he calls a compound harmony, by a horizontal line and a point. He shews the inversion by a figure over these marks which he terms the radical index; thus, suppose the bass to be B, bearing a $\frac{6}{5}$, he would indicate that G is the root—that it is the chord of the dominant with the 7th, by these symbols $\underline{6}$.; if a ninth were added, he would add a second point, signifying a double compound harmony.

But the objections to the adoption of the method Mr. Relfe so ingeniously proposes we are afraid will be found insuparable. His system is certainly very clear and simple, as a system for the interpretation, *the parsing* as we should call it, of the language of harmony. We however come to it with a previous knowledge of the subject, and how far we have been aided by such previous knowledge, we have found it most difficult to decide in our progress. But to our objections; in the first place, it seems to be impracticable to employ the system in the present state of the art, without coupling it with an understanding of the method of figuring thorough bass at present in use, which is of course only to add Mr. Relfe's system to one already competent to its purpose; or could an acquaintance with Mr. R.s method be accomplished independently, it would be necessary to annihilate all the music which is at present in being, since the knowledge of his improved designation would confer no power of playing from scores as they are now printed. These objections we hold to be fatal to the scheme. Some others might however be urged to the symbols he employs and to the figuring. Simpler characters might have been invented, and in some few instances those he proposes are even more complicated than the mode now in use.

The utility of what Mr. Relfe has done appears to us to lie in the compact form to which he has reduced his examples and his theory, and in the clear idea his method of analysis conveys. Many of the preliminaries to plain counterpoint necessary to be understood are undoubtedly rendered very easy by a sort of visual demonstration, by the contiguity and dependence of the diagrams. But here he stops. Amongst other modern elementary writers he has proved

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that a theory of some of the parts of the science of harmony may be given in a very brief form, and that much of the mystery supposed to attach to this study is imposition. But let not those who wish to become sound theorists or able performers be misled by the appearance of simplicity in these few and early rudiments. All the real usefulness of any system is to be tried by practice alone. Now we are perfectly satisfied that no pupil will find his way to the practical application of any acquirements in theory, but by a course, and a long course of exercises, proceeding from the foundation to the summit. These will demand strict attention and much time and labour—much patience and more memory. The art of merely playing from figures is soon learned.* But to analyse a score, to comprehend the various designs of composers and their multifarious contrivances, and to be able to employ them at all creditably, is only to be accomplished by years of study, reflection, and exercise. He who should have atchieved all that Mr. Relfe has taught, would have still the hardest task behind. For there are all the varieties of modulation; there are such things as florid counterpoint, canon, fugue, and imitation—canon by inversion, augmentation, double augmentation, and double diminution—melodies recte et retro, per arsin et thesin, and alla rovescio—fugue, authentic and plagal modes, and double fugue, strict and free. All these are subjects for the contemplation, for the remembrance, and for the genius of him who would be thought to possess a real knowledge of the science of harmony and of composition. It is the worst species of deception to broach any other doctrine. Let it not be supposed our observation at all points at Mr. Relfe's publication. He has exempted himself from any such imputation by his judicious introductory remarks.

* See the Note on Page 380, Vol. I.

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The Triumphs of Oriana, a collection of Madrigals for five and six voices, written and composed in honor of Queen Elizabeth, by the most eminent composers of that age; published and dedicated to the Earl of Nottingham, by THOMAS MORLEY, 1601.

Now first published in score, and inscribed (by permission) with the utmost respect to Hugh, Earl of Fortescue, by WM. HAWES, *gentleman of his Majesty's chapels royal, almoner, vicar choral, and master of the choristers of St. Paul's cathedral.* London: printed for the Editor.

No period of our history is more interesting to the musician than the reign of Elizabeth. At that time flourished TALLIS, BYRD, WILBYE, BENET, and a number of other celebrated men, who raised our English school of composition, to a state in which it might vie with the proudest of Italy; a distinction, we fear, which it has never since enjoyed.

Several circumstances concurred to produce this favorable situation of things. The clergy, almost all of whom had been educated in the principles of the Romish church, had strongly imbibed a taste for an art of which that church may truly be called the "nursing mother." But, more than this, the full beams of royal favor and patronage shone upon our native composers, and, as a necessary consequence, they received, from the great and powerful, the finest of all stimulants to exertion—applause and encouragement. It is not here our business to trace the decline of our school down to the present day, when every English writer is left to struggle for himself, as he is able. But we think it due to our countrymen to observe, that those who reproach them with a want of genius, should show that there is no want of opportunity and motive for its exertion; and we would, with unfeigned respect, hint to those persons of exalted rank among us, who, by general consent, are considered as the great depositaries of public favor, that, if they still continue on all occasions to prefer foreign writers and performers to

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those of their own country, it is not justice to assert, *because it has not been proved*, that the latter are altogether unworthy of their countenance and support. It should ever be remembered, that no man's nerves are more finely strung than his are, who is called upon to distinguish himself by the exercise of his imagination. He is, indeed, the creature and sport of cloud and sunshine. The melancholy history of artists of all ages and descriptions tells us this; therefore, to expect that British composers should again rise to the eminence which they enjoyed at the period now under our consideration, without those inducements to arduous exertion which rank and wealth alone can offer, is to look for an effect without an adequate cause—it is truly to expect to reap that which we have not sown.

Secular music was not much cultivated in England, during the first years of Elizabeth's reign; but a taste for Madrigals appears to have been gradually imbibed from Italy, and to have been considerably improved and rendered general by the exertions of N. Yonge, who, in 1588, published the first volume of his "Musica Transalpina, Madrigals of four, five, and six parts, chosen out of divers different authors; with the first and second part of La Virginella, made by Master Byrd upon two stanzas in Ariosto, brought to speak English with the rest."*

Soon after this work appeared, many of our great masters distinguished themselves in rapid succession. Morley, (the pupil of Byrd) in 1593, printed his "Canzonets, or little short songs of three voices." These, in 1594, were followed by "Madrigals to four voices;" in 1595, by "Ballets or Falas to five voices;" by "Madrigals to five voices;" and in 1597, by "Canzonets, or little short airs to five and six voices." About the same time, Wilbye, Benet, Weelkes, Shirbye, and many others, gave compositions to the world, which ever have been, and must remain, objects of great interest to the industrious student.

This, indeed, was the golden age of English Madrigals, which seem to have formed the amusement of all ranks of our musical amateurs, and to have constituted almost the whole sum of those

* Dr. Burney, speaking of Yonge, says, "he was an Italian merchant, who, having opportunities of obtaining from his correspondents the newest and the best compositions from the Continent, had them frequently performed at his house for the entertainment of his musical friends.

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compositions, which were peculiarly appropriated to the chamber. Not to be able to "take a part", was thought in those days as great sign of a deficient musical education, as it would now be, were a young lady to declare herself unable to perform a sonata, or accompany a song.

The following extract from MORLEY's "*Plaine and Easie Introduction to Practicall Musicke*," places this part of our subject in so clear and lively a point of view, that we think our readers will be obliged to us for making it.

"*Polymathes.*—Sage brother Philomathes, what haste? whither go you so fast? *Philomathes.*—To seek out an old friend of mine. *Pol.*—But before you goe, I praie you repeat some of the discourses which you had yesternight at MASTER SOPHOBOLUS his banquet, for commonly he is not without both wise and learned guestes. *Phi.*—It is true indeed, and yesternight there were a number of excellent schollers, both gentlemen and others: *but all the propose which was then discoursed upon, was musicke.* *Pol.*—I trust you were contented to suffer others to speak of that matter. *Phi.*—I would that had been the worst; for I was compelled to discover mine own ignorance, and confesse that I knewe nothing at all in it. *Pol.*—How so? *Phi.* Among the rest of the guestes by chance Master Aphron came thither also, who, falling to discourse of musicke, was in an argument so quickly taken up, and hotly pursued by Eudoxus and Calergus, two kinsmen of master Sophobulus, as in his own art he was over throwne, but he still sticking in his opinion, the two gentlemen requested me to examine his reasons and confute them, but I refusing, and pretending ignorance, the whole company condemned me of discurtesie, being fully persuaded that I had been as skilfull in that art as they tooke mee to be learned in others; but supper being ended, and musicke bookes, *according to the custome*, being brought to the table, the mistress of the house presented me with a part, earnestly requesting me to sing, but when, after many excuses I protested unfainedly that I could not, euerie one began to wonder; *yea some whispered to others demanding how I was brought up.* So that upon shame of mine ignorance, I goe now to seek out mine old friende, *Master Gnorimus*, to make myself his schollar."

In 1601 appeared the work which forms the subject of our present article. Several contributions to it were from the pens of the most celebrated composers of the day; though we have sometimes

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wondered that BYRD, then decidedly at the head of his profession, was not among them.

Various conjectures have been made concerning the circumstances which gave rise to this publication, for an account of which we may refer our readers to the histories of DR. BURNEY and SIR JOHN HAWKINS, or to the preface by MR. HAWES, who differs in opinion from both.

We cannot, however, pass by an observation made by SIR JOHN HAWKINS. "There is some piece of secret history (says he) which we have yet to learn, that would enable us to account for giving the Queen this romantic name. *(Oriana.) Probably she was fond of it.* CAMDEN relates that a Spanish Ambassador had libelled her by the name of *Amadis Oriana*, and for his insolence was put under a guard." Now, that Elizabeth should be "fond" of a name, under which she had been lampooned, appears a thing so very extraordinary, that we cannot admit the probability of it, even on the worthy Knight's authority.

Every student, in the school of English composition, has heard of "*The triumphs of Oriana*"—and this title has come upon him with a mysterious sort of influence, which is sometimes found to accompany the names of things which are but little understood. We were certainly among the number of those who imagined that these compositions possessed extraordinary merit; but MR. HAWES, by enabling us to view them in score, has undeceived us, and we do not remember ever to have examined so large a work with so little in it to interest and delight. MR. HAWES, with true editorial affection for the objects of his choice, seems angry with DR. BURNEY for speaking of them in a slighting manner; we therefore, as our opinion coincides very much with the Doctor's, must proceed to support it somewhat at large. It was GLUCK, we believe, who said that fine music consisted in *good melody*, *good harmony*, and *good modulation*—to this he should have added *correct rythm*, without which melody can have no existence, and harmony is but a mass of agreeable, but unmeaning sounds. Now we think that if the madrigals contained in "*The triumphs of Oriana*" be examined by the above tests, they will fall very short of the high characters which the worthy Editor would persuade us they possess. Melody, according to the modern acceptation of the term, was not cultivated at the period when these compositions first appeared; and indeed it is impossible to imagine

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that any thing like graceful and expressive melody could have been written to such pitiable nonsense as the following, which we select from the first madrigal in the collection.

Hence stars, too dim of light,
You dazzle but the sight;
You teach to grope by night.
See here the shepherd's star,
Excelling you so far.
Then Phœbus wip'd his eyes,
And Zephyrs clear'd the skies,
In sweet accented cries.
Then sang the nymphs and shepherds of Diana,
Long live fair Oriana!

Our nursery songs have more meaning than this doggrel, and it is difficult to conceive how so many musicians could be induced to waste their time upon it, in the age of SPENCER and SHAKESPEARE.

But, considering these melodies as belonging to the *Polyodic* order,* we think they are, with very few exceptions, inferior to many other compositions of the same period. We here allude to the motetts of TALLIS and BYRD; and even to other madrigals, composed by several of the authors who were contributors to the work now under consideration—such are WILBYE, BENET, MORLEY, WEELKES, &c. &c. To us the difference seems so great, that we can only account for it by supposing that the publication, whatever might be its original design, was got up in a hurry which left those admirable writers no opportunity of developing the powers they exhibited on other occasions.

But it is the rudeness and awkward harmonical contrivance of these Madrigals which mostly surprise us. To judge them by canons of criticism which were not established for more than a century after their authors were in the grave, would be exceedingly unfair; but they certainly contain progressions and combinations which sense and reason, we imagine, should in all ages condemn, and which must

* Melody implies not only the progression of one single part, but also the general result of the various parts in harmony, which produce the effect of melody, by the proper distribution of their sounds. PRINZ seems to have been the first who distingushed between the *Monodic* style, in which the melody is confined to one single part, and the *Polyodic* style, in which the theme and its dependant subjects are distributed among the different parts of the composition. —*Calkott's Grammar, 3d Edition, page 85—note.*

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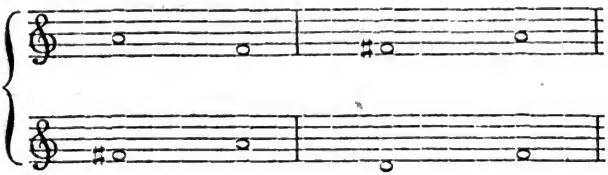
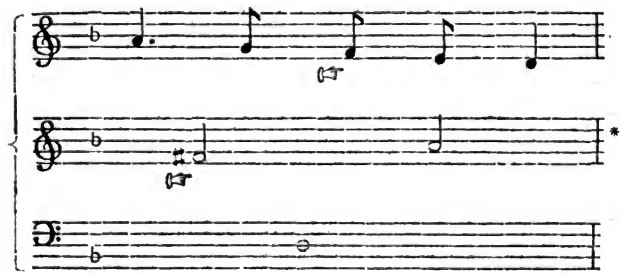
ever prevent us from acknowledging the propriety of the epithet "exquisite," which the editor has bestowed on them.

One of the most offensive and frequent transgressions against the laws of good harmony in this work is, the false relation of the superfluous or diminished octave.



An example of this error we select from Este's Madrigal "*Hence Stars.*" It occurs between the first and second treble parts, and we meet with it so frequently, in almost every page of the work, that, if it were possible, we should be led to imagine our forefathers thought there was beauty in it.



* Page 2, bar 1st.—We shall reckon the bars from the top of each page, and shall consider the whole score but as one bar; taking care to indicate those parts to which our remarks apply. The extreme difficulty of blending musical examples with the text to which they belong is universally acknowledged, and he who should propose any method by which this difficulty could be removed, would confer an important benefit on harmonic science. Our examples, of course, will be as much abridged as possible, but the reader will always be enabled to refer to the passages in question.

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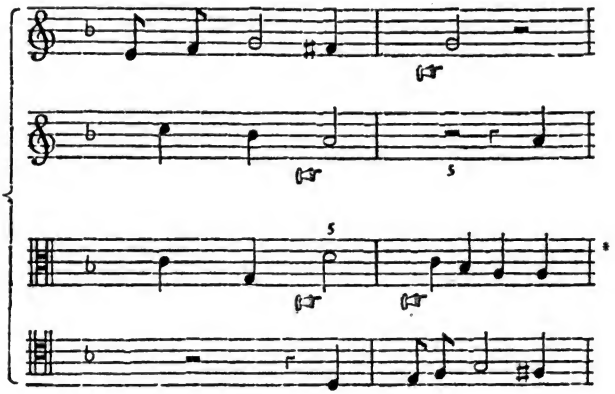
By the unconnected harmonies in the following example, and the disposition of the parts, the effect of consecutive fifths is produced between the trebles and alto.



The madrigal concludes with a subject now very familiar to us; but a pleasing effect is given to it by the disposition of the parts which move upon a pedal bass that ascends by degrees.

It is not our intention to occupy the time of our readers with particular remarks on every Madrigal contained in this collection, we shall therefore pass MAISTER NERCOME, only observing, that his burden "*Long live fair Oriana*," bears a marked resemblance, in its subject and construction, to ESTE's which precedes it. MUNDY's is disfigured by the false relations we have already noticed; but one of the best passages in the whole work is found in his madrigal from the 5th bar to page 17th, to the 8th bar of the following page. No. 4, by ELLIS GIBBONS, is only interesting as the production of the brother of one of our greatest English composers.

BENET was the author of No. 5, which is one of the best compositions in the collection.

It exhibits, however, some remarkable instances of a want of con-

* Page 3, bars 1st and 2d.—A similar effect is heard in the 4th and 5th bar, between the second treble, alto and tenor.

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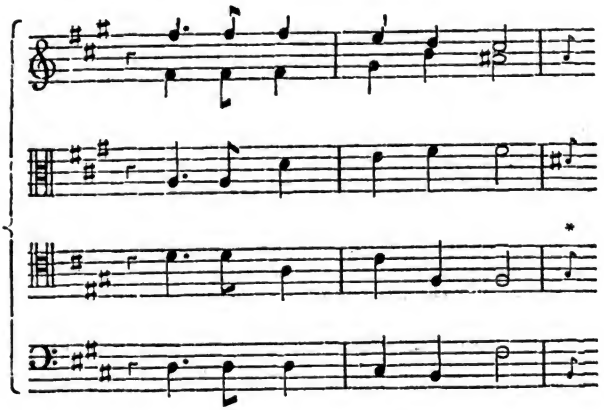
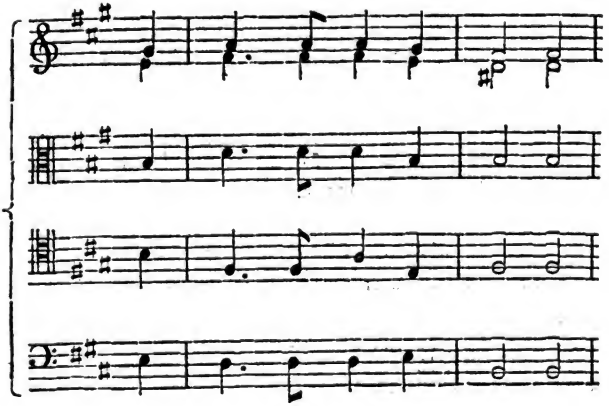
nexion between the harmonies of the scale, which produce the effect of consecutive fifths and eighths.



Again, between the 9th and 10th bars,



* Page 31st, bars 4th and 5th.

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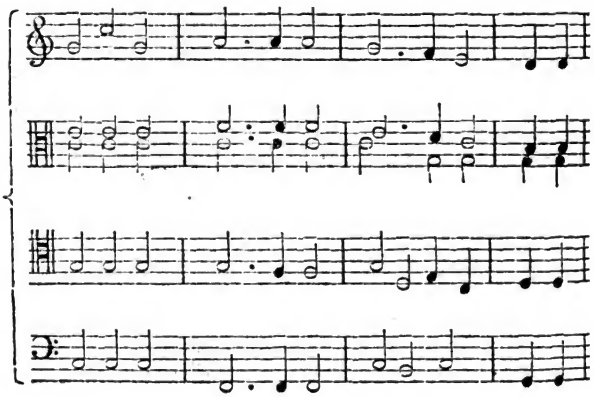
This want of connexion between the harmonies of the scale, forms a singular feature in the music of the period now under consideration; and the effect which results from it is far from pleasing to those who are accustomed to modern progressions.

Benet was a man of extraordinary talent. In the present madrigal we find a degree of nerve and vigor, which places it considerably above most of the others in the collection; though we cannot pronounce it equal to "*Ye restless Thoughts*," by the same author, which is one of the finest productions of our old school.

We must not pass over No. 7, by Marson, without observing that it contains some passages deserving of notice for their modern air; among which is the following:—



Carlton's madrigal (No. 8,) is only remarkable for the bad arrangement of the parts, and the following combination of the minor and major third, which certainly sets all reason at defiance.

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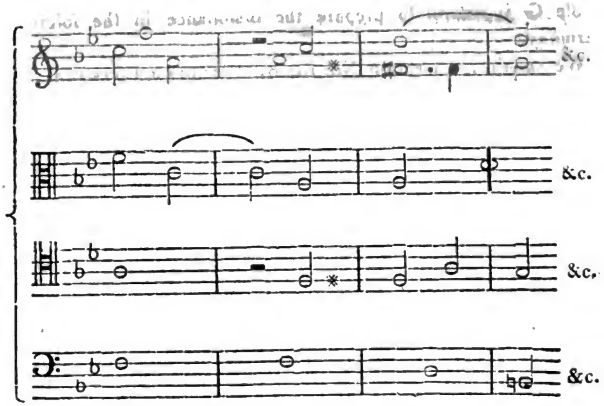
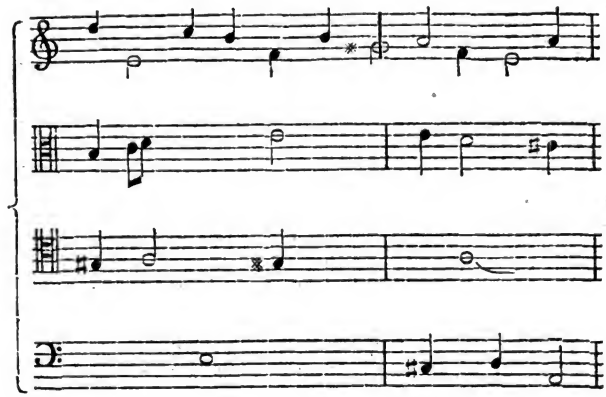


One of the most flowing and pleasing of all these madrigals is **No.** 10, by RICHARD NICOLSON, though we find in it the same monstrous combination of the minor and major third just mentioned.



This is clearly not an oversight, but the effect of design; for the tenor G is necessarily *sharp*, as third to the dominant, while the

* Page 64th, bar 10th.

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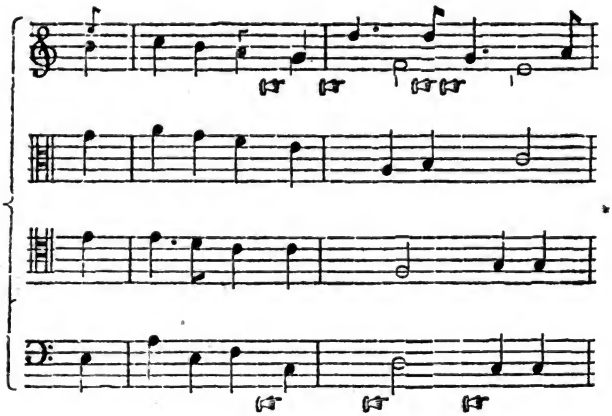
treble G is *natural* to prepare the dissonance in the following harmony.

We should not mention No. 13, by WILLIAM COBBOLD, were it not to express our surprise that DR BURNEY should pronounce it "the most agreeable madrigal in this collection."

To our apprehension, it is far inferior to BENET's or to NICOLSON's, just before named, and we select the following passage, because it presents a disposition of the extreme parts, which should ever be avoided by all those who aspire to the character of good harmonists.



MORLEY next claims our particular attention, both as original editor of the work, and as a writer deservedly admired. There is, however, nothing remarkable in his madrigal No. 14, though it partakes much of his easy and flowing manner. We must except the following passage, similar indeed to that just quoted, lest any of our young readers should be led to imitate it by the

* Page 88th, bars 10th and 11th.

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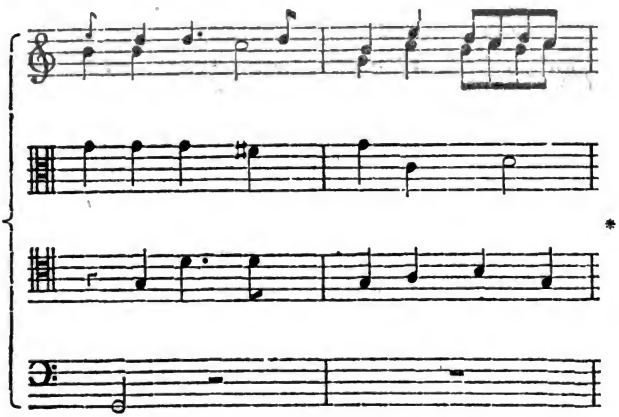
authority of the author of one of the best musical treatises in our language.



WILBYE, our favourite WILBYE, preserves his superiority on this occasion. His madrigal, No. 16, which we think by far the best in the collection, presents a fine specimen of vocal harmony.

The arrangement of the parts is clear and easy throughout, and the effect is nowhere diminished by harsh progressions, false relations, nor unlicensed combinations. How much it is to be regretted, that more is not known of this great master, who, if he yield to ORLANDO GIBBONS in sweetness, certainly excels him in force and powerful relief.

WEELKES's madrigal, No. 18, does not please us so much as some others written by him, have done. But it is curious, on account of the author's attempts at musical imitation. We would speak of JOHN MILTON with all the respect due to so great a name, but we find nothing particularly entitled to notice in No. 19. It is astonishing, however, that the father of so great a poet should set to music such nonsense as is here exhibited.

ELLIS GIBBONS appears again at No. 20, and certainly to more advantage than he did at No. 4. Whether he was the first to intro-

* Page 96th, bar 8th.

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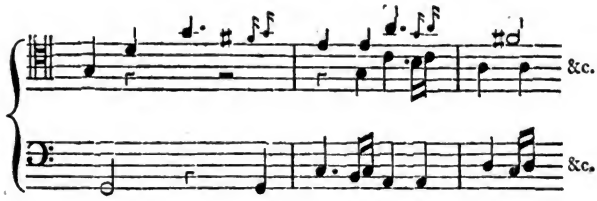
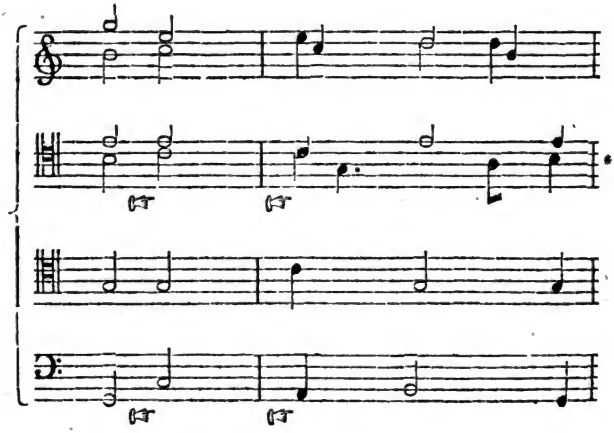
duce the following point we will not say, but it has been considered common property by composers of all descriptions from his time to our own.



We have already exceeded our limits, and must hasten to conclude our remarks.

Mr Hawes observes that "Edward Jones seems to have been a voluminous composer," but his labours do not appear to have made him a good contrapuntist, as the following extracts will shew:



* Page 167, bars 11th and 12th.

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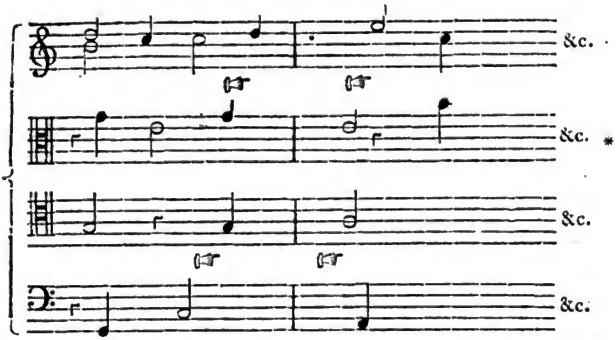
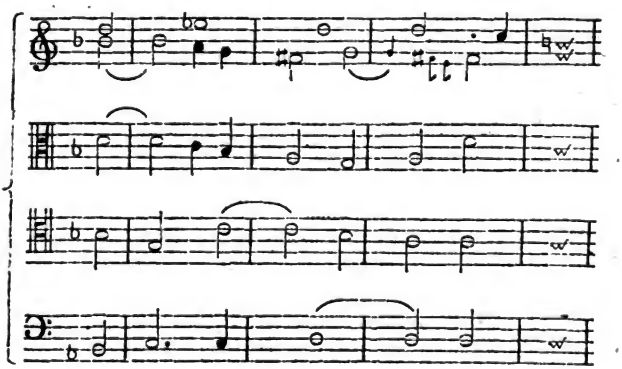


The No. 26, by Giovanni Croci, flows in a pleaisng manner, and is disfigured by no false relations. In one or two instances there are some awkward arrangements of the parts of which we have not room to give examples. Bateson is justly placed among the best of our madrigal writers, but we think his compositions, in this work, unusually dry and uninteresting.

There is, however, an excellent passage in No. 29, which we shall extract, because it contains an example of the ?, a discord of double suspension, not very common in the days of Bateson.



* Page 168th, bars 13th and 14th.—Besides their 5ths the author had made consecutive octaves, in the extreme parts, which have been corrected by the editor.

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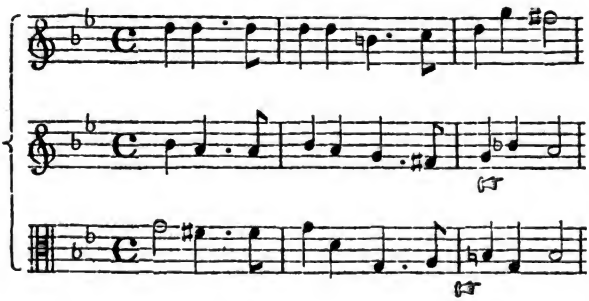
Mr. Hawes should have transposed No. 27, for as it now stands, it exceeds the compass of voices in general.

Pilkington's madrigal will not detain us long, for it is decidedly the worst in the book. We are told, by the editor, that it was sent too late for insertion in the first publication; but we suspect that it was rejected by Morley, and smuggled into a subsequent edition. It is scarcely worth while to give any extracts from such an inferior production, but the following taken from the very commencement, must convince our readers, that the opinion we have expressed concerning it, is not too severe.



The same wretched effect is produced, by the false relation, in the 10th bar of the same page, and it perpetually recurs throughout the whole composition.

Little is to be said on the modulation of these madrigals—it is almost uniformly monotonous and unconnected.

This, in a considerable degree, may be attributed to the unsettled notions prevailing at the time these compositions appeared, with regard to the scale, which seems hardly to have been positively adjusted, at the end of the seventeenth century. On this account we doubt, whether all the accidentals which Mr. Hawes has added, were intended by the authors themselves; although we entirely concur with him in the justness and propriety of their application.

We have, perhaps, devoted more of our time and notice to this work than our readers might have wished; but it is curious, in as much as it contains some of the earliest efforts made in this country to improve the style and character of our secular compositions, and that

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too by men, some of whom stand high in our musical history. We certainly rise from a careful review of these madrigals, with feelings of considerable disappointment; and we must honestly confess that we have been unable to discover "that remarkable combination of science and skill, with beauty and delicacy, which so strongly characterize them."* Here and there are to be found short traits of melody, and also some combinations of harmony which deserve attention. But these bear but a small proportion to the work itself. They are as a few fresh flowers stuck into a hortus siccus—or as spots of verdure on a sandy plain.

The most pleasing part of our task yet remains, and that is, to give to Mr. Hawes some portion of the great credit which is due to him as editor. He has presented to the public a scarce and curious book, in a very elegant form, and with a degree of correctness which is seldom equalled, and which cannot be exceeded. We are delighted to find that he intends publishing the madrigals of Orlando Gibbons, in score, and we trust that his success in that undertaking may be such as to induce him to persevere in his design of representing many more classical works of our old English musicians.

* Advertisement by the Editor.

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Row gently Row, the Boat Trio, composed by Sir J. A. Stevenson, Mus. Doc. London. Power.

An agreeable little piece, constructed in a very simple but not inelegant syle. This is one of the trifles that speak the genius which adorns every thing it touches. Plainness and elegance alike fit this trio for the chamber, while its compass reduce it within the powers of all who have the slightest pretensions to sing. We were not till lately aware of the scarcity of things of this kind adapted for two sopranos and a bass. The boat trio, though light, may be so given as always to interest, and we think it will be found an acceptable addition to the *concert de famille* in particular.

We shall take this opportunity of strongly recommending Mr. Attwood's Glee of "*The Curfew*," Mr. Willis's "*Merrily goes the bark*," and Mr. Walmisly's "*Fairy of the dale*," as three superior compositions in this species of writing. They are all three very light, elegant, and expressive.

The Child's introduction to Thorough Bass, in Conversations of a Fortnight, between a Mother and her Daughter, of ten years old. London. Baldwin, Cradock, and Joy, 1819.

If this work be as we presume it to be, the production of a female and an amateur, the lady enjoys we think the just distinction of having given to the musical world the most perspicuous, intelligible, and popular treatise upon the hacknied subject of thorough bass that we have yet seen. It is the offspring of a mind acute and accurate, and directed by that genuine good sense which leads its possessor to seize and preserve the valuable parts of a subject, and to give them the exact form which is most consistent with the author's and reader's purpose.

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This book not only teaches the rudiments it professes to explain, but what will be far more valuable to the great bulk of those into whose hands it may fall, it teaches *how to teach*. There is no doubt that every one who has written upon this subject has understood what he endeavoured to convey, but it is also quite as certain to our conviction, that no one has hitherto succeeded in making the elements so perfectly plain as the author of the book before us. This sensible person does completely, in twelve lessons, conduct the pupil through a great portion of the art of accompaniment, and at the same time the theory of what is thus taught, is laid down in such a manner that it is impossible not only to misunderstand, but also to fail in communicating the knowledge the work contains to a child capable of half an hour's attention. This book has done more to persuade us of the efficacy of early instruction in Theory than all we have yet seen or read upon the subject; and so strong is the impression it makes upon us, that we are almost induced to abandon the idea that theory may be best prosecuted at a more advanced period; at all events it reduces the matter to this—whenever the progress of a child in the art of playing is advanced to that point when it may be considered as desirable to inculcate the elements of thorough bass, here is a treatise so nicely adapted to the capacity of children, that any parent may safely and with the gratification which is most delightful to those who love to watch the expansion of their children's faculties, undertake the task of giving the instruction required. And that no doubt may remain as to the means by which the author has attained the simplicity we describe, we have in the preface a short account of the process by which it has been effected. We shall quote the passages:—

"It will immediately be obvious to all who read the following pages, that in them my sole object has been to make my language as plain, as simple, and as intelligible as possible. I have carefully avoided all technical phraseology; and I have even, in many instances, indulged in tautology and recapitulations which must prove tedious and disagreeable to many. But it must be remembered that I have not written this to please the class of well-informed readers.—My only wish is to inform those who are supposed to be entirely ignorant of the subject; and if I succeed in my endeavours in smoothing its intricacies to one juvenile student, or in facilitating to an affectionate mother the delightful task of improving the minds of her young offspring, I shall feel sincerer pleasure than I could experience in extorting praise from the sternest critic.

"I am sensible that this little tract is not only singular in being

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addressed to children, but that it also differs from all other publications on the subject of thorough bass which I have happened to meet with, as it professes to show, from the very beginning, that the science of music owes its chief difficulty to the variety, and sometimes unintelligibility, of the terms in which it is expressed; and it is in the instance of chords—many different appellations are given to one and the same combination of notes, which very combination, on being analyzed (or as it might be termed *dissected,)* would appear a natural and familiar harmony. Indeed so convinced am I of the simplicity to which it is possible to reduce the theory of this science, that I venture to assert, if its professors would agree amongst themselves to be content to appropriate one single name to each individual thing of which they treat, its principles would not only be more generally understood, but its practice, by which I mean chiefly the art of composition, would be very essentially improved.

"My object has been to exemplify in *generals* the principles on which the rules of thorough bass are formed, without reference to any particular instrument for their application; so that a child with a pencil and ruler can put the *theory* of all the rules I have laid down to immediate proof. Their subsequent *practice* is, however, absolutely necessary, not only for the purpose of giving a readiness and facility in playing chords, but likewise, that the ear may be early educated to harmony, and both the taste and judgment thereby improved: for this purpose, I strongly recommend CORFE's work, as the best practical exercise for the manual part of thorough bass.

"In some few instances I have referred to the piano forte, as to an instrument in general use, and have represented my little tyro as occasionally filling up some exemplifications of the rules under immediate consideration. Blank copies of these examples I recommend should be given to those who are to be taught according to this plan, to be filled up by the learners themselves, in the same way that it is adviseable to make every child give its *own* answers to the little catechims which conclude each conversation. A little attention to these remarks, and above all, not permitting a child to proceed to any new lesson till it is quite perfect in the last, are all that is required in the teacher, and is, I flatter myself, not too much to ask from liberal and candid judges. With these conditions I entertain little doubt of these conversations being found generally useful."

Little more remains for us to say, for in truth the book leaves small room for any other species of remark than general commendation. The mode of illustration is very happy, for not only are the precepts conveyed, but the probable objections and questions of the inquisitive people answered, in a way completely to instruct the parent in the art of removing the unforeseen difficulties, which always attend enquiries that follow the attempt to teach clever childen. Instances are frequent in the second conversation. For example:—The in-

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structor is explaining the terms "root-note, or fundamental bass." The conversation is thus kept up:—

"*Mary.* And does "root-note" and "fundamental bass" mean the same thing?

"*Mother.* Yes—a *root-note* to a chord is its fundamental base: this *root-note* is sometimes transferred from the bass to the treble.

"*Mary.* Then how can it be called the fundamental *bass?*

"*Mother.* Because it is still the *foundation* of the harmony.—Sometimes it is played both in the bass and in the treble; but it is always to be found somewhere in every chord, and is the ground work of the whole; just the same as in your pretty books of "Little Henry" and "Little Fanny," it is always the same little child at the bottom, though its dress and accompaniments change very often.

"*Mary.* And sometimes they alter so, one would scarcely know them to be the same.

"*Mother.* Well: the first "*dress*" of the root-note is its common chord, &c. &c."

Again the different positions are illustrated in conversation 3, by the following familiar expedient:—

"*Mother.* You must understand next, that every chord may be played in as many different positions as it has notes. Bring me that box of wafers, and choose for me out of it three of different colours.

"*Mary.* There is a black, and a white, and a green.

"*Mother.* Now put them one over the other, and tell me which colour you choose for the top.

"*Mary.* I have put the green uppermost, and the black next, and the white the lowest.

"*Mother.* Then we will call that the *first position.* Now pull the white from under the other two, and put it to the top; that will make another position.

"*Mary.* So it does: and, I suppose, I am now to take the black out, and put *it* to the top to make the third position. Am I right, mamma?

"*Mother.* Quite right, Mary. Now you understand from the changes in the *position* of these wafers how the changes in the *position* of chords are made."

The terrific and mysterious definition, that "*all melodies have the perfect concords of the key they are in for their fundamental basses,*" is thus got over:—

"All melodies have the perfect concords of the key they are in for their fundamental basses."*

"*Mary.* I don't quite understand that, mamma. In the first place, what are *perfect concords?*

"*Mother.* *Concords* which comprehend all the *consonances.*"†

"*Mary.* Oh, mamma! now you are laughing at my love for hard words, as you call it.

* Dr. Pepusch. † Dr. Busby.

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"*Mother.* Well, then, in plain English, you will find in your dictionary that "concord" and "consonant" both mean the same thing, viz. "*accord of sounds, agreeableness;*" so that *perfect concords* are merely such chords as are formed by notes at those certain distances, or intervals, from each other, which form the most perfectly *concordant*, or united sound.

"*Mary.* Such, for instance, as the thirds and fifths, I suppose?

"*Mother.* Yes. And these *consonant*, or agreeable intervals, are five in number; namely, *thirds*, *fifths*, *eighths*, *fourths*, and *sixths*.

"*Mary.* Why those are only the figures used in the common chord and its inversions.

"*Mother.* Precisely; and that is the simple and whole explanation of those tremendous words "perfect concord" and "consonant intervals."

"*Mary.* Oh dear! who would have thought it, mamma? It is like Thomas being frightened yesterday at what proved to be only little William dressed out in grandpapa's wig and great coat.

"*Mother.* Now, then, you perfectly understand why the common chord is called the fundamental concord?

"*Mary.* Yes; for if all the concords are found in it and its inversions, all chords made of those concords must belong to it: is not that it, mamma?

"*Mother.* At least all concords must be *derived* from it, as I told you on Friday. Now you perceive that the third, fourth, fifth, sixth, and eighth of every note are its perfect concords; so that the rule "that all melodies have the perfect concords of the key they are in for their fundamental basses" means, that the fundamental bass notes must be either the third, fourth, fifth, sixth, or eighth of the key note of that key in which the composer finds himself at the time being."

We shall conclude this part of our examination by one more quotation, which puts the ingenuity of the writer in the strongest light, at the same time that it proves her to be a female:—

"*Mother.* What we call tuning instruments, the French call *les accorder;* you know *accorder* means literally, to make of one accord; so does our word concord: so that *concords* may be said to be "chords in perfect tune;" and *discords*, those that are not so in themselves, though, when judiciously used, they serve to relieve the sounds of the *concords*, which, without that variety, would become insipid; and thus *discords* are used to improve harmony, instead of the reverse. You know when I worked at my frame the other day, you said you wondered why I put in any stitches of black silk when the pink was so much prettier; but when I had finished my pattern, you were convinced that the *contrast* made the pink itself appear to most advantage.

"*Mary.* O yes, mamma; and you showed me how you shaded off the colours from pink to black, and from black back again to pink.

"*Mother.* In the same way, Mary, in melodies where discords

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are introduced, they are always "shaded off," or as it is called, *resolved* back again into concords. If that was not done, the ear would be dissatisfied, and we should not feel as if the tune, or melody, was finished."

Every mother will feel the value of such modes of explaining a dry and otherwise uninteresting study to children.

The plan has moreover two other distinguishing recommendations. Each conversation or lesson has in it sufficient to awaken and to fill the mind of the pupil, yet it contains so just a division of the subject, that whatsoever is necessary to a complete understanding of the particular branch treated of, is given. The capacity of the recipient is, as it were, measured, and the due proportion of stimulus and support exhibited. To this may be added the second object of our praise, the very comprehensive recapitulations at the end of each day's lesson; they impress and confirm what has been before inculcated in such a way, that the information is not likely to be dropped in the effort, or afterwards forgotten.

There are a few and a very few changes in the verbiage, which we would suggest.

Page 10. "Harmony is the union of many notes, forming altogether one sound;" we would suggest *a blended sound* as a preferable expression; and again, on the same page,

"*Mother*. What is melody?"

"*Mary*. A succession of harmonics."

This is an error, for a succession of single notes constitutes melody.

Page 27. "Then if the next bass note was E, to where B♭ was also to be played, in the treble we would write a figure of 5, and *the flat sign over it in the bass*." Did not the example shew the contrary, the misconstruction of this sentence would lead to a material error, for the flat would be placed over the 5th, and induce the substitution of a flat 3d with a 5th, for the flat 5th.

In page 45 there appears to be an error of the press in describing the resolution of the seventh; 9th line from the bottom, F C G is put for E C G.

Page 48. In the example the author abandons her own rule of making the discordant note the side note.

Page 45. The definition of a semi-tone is incorrect, unless it be supposed to have reference to the divisions of a piano forte. We should not have made this remark, had not the author in her preface

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declared her intention "to exemplify *in generals*, without reference to any particular instrument."

It is to be observed, that the work before us is limited by its author to a part only of the science of harmony; towards the conclusion, she promises a continuance of her plan. If complete success in the design and execution of what she has done be any encouragement to the prosecution of her useful labours, we think she has that encouragement in its fullest sense. She has clearly proved, that the art of playing thorough bass, and a competent understanding of the theory of the elements she explains, may be communicated in 12 lessons. Nor do we subtract at all from the merit of her performance, when we make the same exception to this as we have done to a former method of abridgement. As far as a perfect understanding is concerned, the 12 conversations are all sufficient. But we only agree with the author herself, in recommending written as well as practical exercises to be so often repeated, that there can be no doubt of the substance being irremoveably fixed upon the memory. And this too should be done *gradatim*, step by step, between the lessons. For it is not, we repeat, the merely comprehending a series of rules that renders the acquisition of thorough bass a work of time. It is the exercise indispensable to the retention of those rules and the acquirement of practical facility in their application, that consume the hours and days and years of the young musician. We, however, close our article as we began it, by stating our conviction that we have yet seen no work so likely to lighten and to shorten these labours, as "*The Child's Introduction to Thorough Bass*." Whoever may be the author, it is no less creditable to her general ability than to her particular science; for the book communicates a lesson of infinite practical value in the philosophy of teaching.

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Gradus ad Parnassum, or the Art of playing on the Piano Forte; exemplified in a Series of Exercises in the strict and free Styles.—Composed by Muzio Clementi. London. Clementi, Bangor, Collard, Davis, and Collard. Two volumes.

LATIN is not yet generally understood by our females. We perceive indeed that it now begins to appear frequently in the prospectuses and upon the cards of most of the "seminaries" and "establishments" and "houses," (for there are now no such things to be heard of as schools) in and about the neighbourhood of London, and even in those of the provinces; but we suspect that though a very capital name in the literary firm, it is put forth to catch and attract rather than to profit the beholder. There is in the metropolis a certain haberdasher of great celebrity, whose name is FLINT, and to his shop all sorts and conditions of ladies who are desirous of purchasing genuine threads, tapes, and laces, as well as cheap bargains, are accustomed to repair. Conscious of the power of a name, a number of small traders, having nothing but the hope of gain before their eyes, are wont to put their own address in little, with a very small LATIN in a flourish, and a prodigious FLINT in the central and prominent part; and thus these pettifoggers, having nothing like the giant haberdasher "distinguishable in member, joint, or limb," but his name above their shops, lay wait to delude unwary purchasers. We have some reason to believe that the word LATIN is sometimes employed in like manner; and we take great credit to ourselves for this exposition of two circumstances manifestly of the last importance to the fair sex, at the same time that we caution all who may have been educated at any one of the said establishments, seminaries, or houses, against being led, by the title Mr. CLEMENTI has chosen, into an unhappy supposition, or still more fatal inadvertent declaration, that *Gradus ad Parnassum* means the art of playing upon the piano forte, a thing not altogether impossible or wholly unlikely. *Gradus ad Parnassum*, dear young ladies, means no more than *a step or steps to Parnassus*, in whichever sense you choose to take it.—MR. CLEMENTI, we think, must have understood it in the latter, for he has hewn out a prodigious ascent.

The work before us, as the title imports, consists of exercises. If we

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say that we shrink from the presumption of examining and of passing any critical opinion upon such a production, we speak the truth. Mr Clementi is one of a very small class. There are few such players and few of such experience now in Europe. We must take it for granted that he here lays before the musical world the results, the ascertained results of his own extended practice and his own exalted perfection—an authority which scarcely any man will venture to question. He is the living example of the effects, while upon the face of his book there are the strongest proofs of science, ability, and labour. These then are the steps by which he has ascended to the top of Parnassus, and we might safely dismiss his volumes by saying, that thither those who have the persevering industry to follow his track thus demonstrated may also proceed, were we not disposed to attempt something like an analysis of his performance. This is made necessary, because he has left us almost in the dark, adhering, we think, too closely to the maxim he has selected for a motto from our great moralist—

"*Every art is best taught by example.*"

Mr. Clementi interprets this axiom too strictly, when he abridges the student of all, or nearly all exposition of his intention, and leaves him to puzzle out the particular object of each exercise. Mr. C. has taken a great deal of knowledge in the pupil for granted—for they must be musicians, and tolerably ripe ones too, who can begin upon his lessons and pursue them. Our objection is, that every thing, by such a mode of proceeding, is rendered entirely technical. The philosophy of the system is unexplained. Now we are quite sure that a series of introductory observations from such a man as the author of such a series of instructions, must be of nearly equal value with the instructions themselves. Musicians have been too sparing in this particular. Piano forte playing is certainly very much habit, very much technical; but all the delicate, occult, elevated characteristics of the art, those which address themselves to the finer faculties and sensations, are intellectual. Expression is born of sensibility and nursed by the understanding. It is feeling and intellect which constitute the difference and form the distinction between mere rapid execution and fine performance in its true sense and meaning. Upon these grounds we object to such bare and meagre titles as, "*to render the fingers independent*," and "*suite de trois pieces*," &c. where so much more might have been effected by

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a luminous explanation of such a composer's intentions. Mr. CLEMENTI ought not, we think, to have forgotten, when he put together all the members of the body, to have infused the soul that alone could make them capable and give them motion and strength, and vigour. But to our analysis.

VOLUME 1.

Exercises.

. "To render the fingers independent." This purpose is effected by some of the fingers being employed to hold down certain notes while others continue to strike the same note in succession. Two, three, or four are thus engaged, two stationary and two moving; in some of the passages the hand is considerably extended.

2 Is designed to keep the hand together and give freedom to the fingers.

3 Affords a continuation of the same principle, differently exemplified. This is a lesson more varied; the frequent modulation, while it increases the difficulty, assists in conveying a knowledge of fingering in the several keys.

4 Is intended to inculcate the art of playing double notes; the air is agreeable, and it implies more of graceful expression than the former exercises. The slight portion of difficulty which attaches to it, arises out of the frequent modulation.

5. Chromatic passages not very full of meaning. The scholar will here find himself called upon to exercise a patient perseverance, trusting to time to discover the usefulness of the practice and the judgment of the master.

6 Appears to be intended to include the results of all the former exercises and to join them with some novelty. In the beginning there is a great deal of replication; both hands are busy, but the left principally so.

7. A lesson very much devoted to arpeggios, in which there are replications both by treble and bass; the arpeggios are connected with frequent modulation.

8. There is more to gratify the ear in this than in the former exercises. The novelty principally consists in the introduction of simultaneous octaves for the left hand, ascending and descending; the whole is exceedingly pleasing.

9. A lesson of greater extent, upon successive passages, ascending

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and descending, and by arpeggios, with alternate replications for both hands.

10. A perpetual canon, by inversion and in strict intervals. This is a very learned performance—and, for such a species of composition, embraces great variety. Few piano forte players of the present age would care to grapple with the contrivance necessary to the production of such a composition.

11. We know not why these pieces are entitled "Suite de trois pieces," except it is from the naked fact that they follow each other. The appropriate symbols of No. 11 seem to be interrupting rests in the time, dotted notes and turns.

12. "Suite de quatre pieces," the first of which is an arpeggio exercise upon the third and sixth, ascending and descending—the right hand principally employed.

13. A strict fugue. The subject, however, so far deviates from rule, that it rises one note above the authentic mode, though regularly answered. It is a learned and difficult exercise.

14. A beautiful adagio movement, rich in delicacy and sentiment—it is completely intellectual; we would willingly sacrifice all the passages of execution that ever were written for such an one. Mr. Clementi has prefixed "*Tulit alter honores*,"* a part of the well-known verses of Virgil, to shew that a piece of secret history belongs to this composition, which should thus appear to have been *borrowed* by some other author without acknowledgment. Our own recollection does not lead us to the discovery, or we should think it a duty to expose the modern Bathyllus.

15. Exhibits a concentration of difficulties somewhat more intense than we have yet had, and it appears to us that the passages

* For the information of such of our young readers as may not understand the allusion, we subjoin the following explanation. Virgil wrote a Latin distich, in which he compared his patron to Jupiter, and placed it in the night on the gates of the palace of Augustus. Inquiries were made for the author by order of Augustus, and when Virgil had the diffidence not to declare himself, Bathyllus, a contemptible poet, claimed the verses as his own, and was liberally rewarded. This displeased Virgil; he again wrote the verses near the palace, and under them a Latin line, expressing, "I wrote these verses, another carried away the honours," with the beginning of another line four times repeated. Augustus wished the lines to be finished: Bathyllus seemed unable, and Virgil at last, by completing the stanza, proved himself the author of the distich, and the usurper became the ridicule of Rome.

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contain less meaning than usual. The principal point upon which the lesson dwells, seems to be the inculcation of the practice of double chromatic intervals.

16. "To equalize the power of the fingers." We consider this, together with numbers 17, 19, and 22, to be amongst the exercises most beneficial to the practice of those who are not far advanced in the art. The task Mr. CLEMENTI proposes is fulfilled by quadruplets of equal time. This lesson is for the right hand, and passes through a variety of keys, both with flats and sharps. We are tempted to say that these lessons should have come earlier in the series, since pupils are apt to regard the succession which the master adopts, as the most valuable to be pursued; and these seem calculated to assist younger players than those who could command the former exercises.

17. The same kind of passages for the left hand, at the beginning of the lesson. Towards the conclusion both are employed, but with contrary motion.

18. A fugue, neither easy nor difficult, but judiciously introduced to accustom the eye, the hand, and the understanding to this learned species of composition.

19. The purpose of this exercise is to give strength and play to the 3d and 4th fingers.

20 Ought, we think, to have come earlier. It illustrates the change of finger during a repetition of the same note.

21. The lowest and highest note of the octave, struck in rapid succession alternately, by each hand, and by both together.

22. The shake for the left hand, while the motion of the fingers of the right is double in the upper, and single in the lower divisions of the notes. A good and difficult series for practice.

23 Gives a contrary example with respect to the right hand; one note above to two below.

24. Arpeggios for the right hand.

25. } A fugue and a canon, 2 in 1, on the octave below. They are
26. } both good examples.

27. A lesson in the manner of No. 1, but more complicated, double notes being employed instead of single, and it is far more chromatic.

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VOLUME 2.

It is somewhat singular, and looks a little like haste or forgetfulness, that the composer has placed, as a preface to his second volume, a page of preliminary observations on fingering, which contains ascending and descending scales, diatonic and chromatic, with single and double notes. Its proper situation, as it strikes us, would have been at the beginning of the work.

No. 28. Triplets, together with an exercise in passing and changing the fingers.

29. A very difficult lesson—chromatic passages for both hands, in alternate replication. The lesson is crowded with chords.

30. Arpeggios in triplets, for the right hand, very rapid, and with much modulation.

31. A curious exercise of fingering quadruplets of distant intervals.

32. An exercise for the shake, with accompanying notes for the other fingers of the same hand.

33. A canon of considerable difficulty.

34 Quadruplets—an exercise apparently designed to unite equalization of the power with change of the fingers upon the same notes.

35. "*The peculiarity of the following fingering is recommended as a very useful practice.*"

36. A succession of intervals, from the octave to the second, for both hands.

37. The turn followed by appeggios ascending and descending, with full harmonies for the left hand.

38. The application of some of the foregoing exercises, in a sonata both of meaning and elegance.

39. "*Scena patetica*"—full of beautifully expressive passages, and exhibiting a fine view of the powers of the instrument to move the soul, when under the hands of a competent performer.

40. A fugue, in which the subject embraces the whole octave.

41. A vivacious finale to the "*suite de cinque pieces,*" which contains most of the scattered members of execution which have preceded it.

42. } "*Suite de trois pieces,*" a combination of strong, energetic, and
43. } impassioned phrases, full of imagination, and of imagina-
44. } tion too connected with passion. The latter parts are very crowded for the left hand, and the whole is very difficult.

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45. A fugue, upon a long subject; the introduction is a syncopated movement of considerable expression, and in a style accordant with the fugue.

46. The bass introduces those divisions of time which are produced by dotted notes, while the execution of the right hand is rapid and various.

47. The right hand has two parts constantly going, while the left is employed upon wide intervals.

48. A series of difficulties in time and execution for the right hand, which has again two parts constantly going, in very different divisions of time.

49. This, like some of the former lessons, embraces and unites many of the *disjecta membra* of instruction strewn throughout the work.

50. Mr. Clementi prefaces this, like No. 35, by a recommendation of the peculiarity of the fingering.

Such is our brief analysis of this elaborate work, which contains an infinite variety of most useful combinations; we might, perhaps, be justified in saying, almost every possible kind of musical phrase, but we hesitate to plum the depth of such research as we here witness, or to challenge an imagination of such fertility. There is, however, one remark which we will venture to put forth, in the hope of exciting such a mind to an addition that appears to us still wanting to books of instruction. This addition is a work upon EXPRESSION. The Gradus is, for the most part, purely technical. It shews what difficulties are to be encountered, but it considers passages of execution more than style, which yet wants a universal exposition—it consists too much of a particular exemplification of parts for this purpose (at which, indeed, it does not affect to aim, except it be in its general title), there is too much for the fingers, and too little for the mind. When we hear such a composition as the *Scena Patetica*, we become immediately sensible to the powers of the art, while at the same time we the more lament that no certain and absolute method of conveying the composer's exact intentions, with respect to the intellectual process, has yet been contrived. The passages of a piano forte sonata are born entirely of the fancy, and we have no clue to the images or sentiments, except in the corresponding emotions they raise in ourselves. But different modes of execution call forth and embody such a variety of beauty, that it were always to be wished our

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acquaintance with the precise idea, with the spirit that gave birth to the notes, were made intelligible. In No. 42, for instance, we read clearly a growing series of passionate feeling from the beginning, expressed in musical passages—but, in order to give it the true light, we want the words to which the air is set—we want to see the pictures which (as HAYDN is related always to have done) the composer in fancy drew, in order to enable us to understand, to enjoy, and even to perform the notes with the just meaning. For the great difference between composers is the empire that feeling has over mere fancy. Certain combinations of notes are full of invention—full of conceit. These we should call inventive passages; those which command our feelings and raise any emotion beyond surprise, we should term expressive. Even in the most technical parts of the book MR. CLEMENTI has enriched us with the passages, which partake as much of the latter as of the former quality. We of course allude to those which are given merely as exercises for the fingers: for the Fugues, Sonatas, and, above all, the *Scena Patetica*, are eminently learned and beautiful. We know not what he has behind, but we wish earnestly to invite him to complete the work by an addition of the nature we propose.

We will therefore indulge our hope, by treating the volumes before us as the first and introductory portions—and we will close our observations by recapitulating, that they present to the eye of the student an ascent which is steep and rugged and laborious; many of them appear to promise him little, but the glory of understanding and overcoming difficulty—the utile rather than the dulce—this opinion however will last only while they are acquiring and until they are acquired. The fingering, as a system, is simple and easy in principle. The divisions and passages are common to both the old and to modern masters, and amongst them are such as must facilitate the power of reading music.—But let us observe that this power is to be prodigiously assisted by an acquaintance with the laws of harmony, and which, were it for this object alone, is become almost indispensable, from the superabundant quantity of modulation it is the fashion to introduce and the chords with which lessons are now crowded. The hardest difficulty to be surmounted in the reading and fingering lies in this particular; and every note must be read, for there is no guide or help, in the ear and memory. MR. CLEMENTI knows the value of systematic fingering, and to this he has devoted

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his talents. In his book is to be found every thing necessary to technical execution. The pupil who has attentively studied THE GRADUS may defy difficulties and laugh embarrassment to scorn. Here is the form—the body and the members perfect; we now await the coming of the spirit that is to inform all this beauty and strength with life, animation, and sentiment.

Select Airs from the celebrated Operas composed by Mozart; arranged for the Piano Forte, with an Accompaniment for the Flute, ad. lib. By J. F. Burrowes. London. Clementi and Co. and Goulding and Co.

We have looked through several of these selections, which consist chiefly of the most popular airs in *Figaro*, *La Clemenza di Tito*, *Cosi fan Tutti*, &c. &c. They are calculated to afford amusement and instruction. MR. BURROWES has chosen those which are lightest, most elegant, and best known; and though he has added nothing of his own, contenting himself with transfusing the spirit of MOZART into the lessons, now giving the air and now the accompaniment to the flute or piano forte, as it hit his taste or best suited the genius of the instrument. It is desirable to place before students the works of the best masters. These are adapted for young performers, and will improve the taste while they afford useful practice. The possibility of employing these lessons as an accompaniment to the song, in some instances within our immediate observation, has had the effect of acting as a stimulus, and has created a very earnest solicitude to acquire the lesson. We therefore can recommend them as agreeable and useful elementary practice, which will lessen the distance between the singer and the young player, wherever such an union is desired.

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Taleo, ou la Chasse au Renard; Rondo pour le Piano Forte, compose pour Mademoiselle Ansley, par F. Kalkbrenner. London. Chappell and Co. Clementi and Co.

Storms and battles, with all their dread accompaniments, have long been considered as legitimate subjects for musical imitation; and here, said we in an under tone—here we have a fox chase! But to commence with an adagio! Pour MADEMOISELLE ANSLEY! Aha! we continued to whisper, MR. KALKBRENNER has no doubt read how SOPHIA WESTERN was wont to thrum her father to sleep after a hard run with Old Sir *Simon the King and Bobbing Joan*, or he has heard that the lady of the most celebrated fox-hunter in ——shire reads her husband to repose, and he means to supersede these coarse or common somniferous expedients, to image the past scenes of the day and conduct the sportsman to the realms of Morpheus amid the prolonged recollections of the chase. This appeared to us an exceedingly lucky thought—but though abundantly praiseworthy, it struck us to be a little out of MR. KALKBRENNER's regular beat, to apply a sporting phrase. Thus we found ourselves setting off, full cry, in conjectural criticism.

But, upon practical investigation, we found a lively and not inexpressive sonata. If however there be any intentional imitation, we must find it in the allowed expedient (as old at least as MICHAEL KELLY's "*I see them galloping*," in *Blue Beard*,) of representing the pace of horses by triplets—of cheering the hounds by the high notes in pages 2, 8, 9, & 10, (succeeded by the way by passages from the Guaracca dance). Page 4 is an appropriate hunting air, bearing resemblance to the sounds of the horn. The chromatic passages in page 5, we presume are intended to picture the terrors of some poor wretch who, like the Frenchman, was ready to exclaim, on finding his steed prepare for a leap, "*I leave all to my wife*"—or the more perfect miseries of those who lay bruised and battered at the bottom of a ditch, or of some hardier wight, who crawls forth and again joins the chase—

"Nor heeds the brown dishonours of his face."

To these succeed passages of reiterated notes, to convey the notion of the cry of the pack, like "*yo-yo-yo-yo-yo*," and the composer

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may perhaps have borrowed an idea from the often-quoted passage* of SHAKESPEARE, for he introduces different notes to express the same image. An adagio follows, which probably is meant to carry the delays of a strong country, a miry bottom, or the hounds at fault. But off we go again, *piu allegro*, into a merry gallop, interspersed with cheering the dogs to the end. Whether the fox is lost, killed, or run to earth, heaven alone knows, for the composer, no doubt, considers it wisest to permit every gentleman to steer his own course home, and conclude the hunt according to his proper taste.

MR. KALKBRENNER being a foreigner, and not even acquainted, as it should seem, with the orthography of the word (TALLY-HO) he takes for his title, we have thus endeavoured to supply those parts of the story which he has left untold, and have translated the said title and the music for "the use of country gentlemen," whose grateful acknowledgments we expect for our labours; but they have also, be it not forgotten, to thank the composer for a lively and pleasing sonata, which, when imagination is exalted by a few bottles of port, may be successfully employed by an experienced performer especially, to protract their joys, whether they slumber with their eyes shut or open. We anticipate, moreover, a large accession to our subscribers from the wives, daughters, nieces, cousins, and governesses of all classes of fox-hunters whatsoever, in simple gratitude for the power we have bestowed upon them of prolonging the unwearying delight, without the trouble of telling or the patience of hearing long stories of celebrated fox-chases. These ladies have probably observed, as well as ourselves, that the temper of true sportsmen is admirably preserved by being engaged, either actively or passively, in such recollections. For the future then they have nothing to do but cry Hark to KALKBRENNER! and open [upon] the piano forte.

* My hounds are bred out of the Spartan kind,
So flew'd, so sanded; and their heads are hung
With ears that sweep away the morning dew;
Crook-knee'd and dew-lap'd like Thessalian bulls—
Slow in pursuit, *but match'd in mouth like bells*
Each under each.

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Piano Forte Sonata for the left hand (obligato). By Fred. Kalkbrenner. London. Clementi and Co. Chappell and Co.

There are few masters so capable of demonstrating the extent of execution as the author of this sonata. Whenever, therefore, he appears in the character of a monitor or a teacher, he is peculiarly entitled to attention. The power of performing passages is one thing —the expressive application of them is another. Mr. Kalkbrenner's style is peculiar, but his command of the instrument is prodigious. We regard this sonata rather as a lesson for the exercise of the left hand, than as a composition that emulates any higher species of excellence—and it is in this light we consider it to rank very high. The sonata opens with an air taken by the left hand, while the right performs the accompaniment. Such a disposition of the parts is not of course common, and it seems to be a defect, that the accompaniment is too attractive to allow to the principal its true share of notice. It has melody enough to call off the mind from the bass, which has the real subject. The left hand throughout performs passages usually given to the right. In the beginning of the second page, the upper part has a very sweet piece of melody, which is filled up and enriched by the bass, and is agreeably repeated in the treble, the left hand crossing to play it. Both this and the third pages contain a great portion of air, with much employment for the bass, various in construction, and passing rapidly through a succession of keys that render the execution a good deal difficult. The power of the bass passages is however greatly subdued by the accompaniment, particularly in page 4. One of its best parts we consider to be the cadence at the bottom of page 5, after which the original subject is again taken up. The second movement of the rondo is very pleasing, where the left hand by crossing again assumes the air.

The whole of this sonata fulfils its intention and affords fine practice for the left hand, which cannot fail to be strengthened and improved by its use. The lesson has moreover a recommendation frequently not common to the compositions of the writers for the piano forte of the present day. It is more agreeable, more intelligible, has fewer *over hedge and ditch* passages, and contains more

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phrases of meaning, a term however which we employ in a lower sense. Horace's rule—

Non satis est pulchra esse poemata, dulcia sunto
Et quocunque volent animum auditoris agunto,*

Should be borne in mind by all who propose to instruct others.—Pupils derive vastly more from lessons which allure and which interest, than from those which fatigue them. Hence we are always apt to consider the suavity, delicacy, and expression of a composition, particularly if designed for students, to be by far the most important ingredients. At present, extreme and (in our minds) extravagant modulation is the rage. But, after all, the world seeks novelty, and novelty alone, though it appears to us that every possible combination has long since been exhausted. In the piece before us there is modulation enough in all conscience (it is written in four flats), but upon the whole it is more captivating than the generality of such things, and we can recommend it as abounding in much that is pleasing and more of what will be found essentially useful.

Far from me my Delia goes; Canzonet, with an Accompaniment for the Piano Forte or Harp;

What shall I do? a Song, with an Accompaniment for the Piano Forte or Harp;

O bright in every Grace of Youth; a Ballad. By Wm. Horsley, Mus. Bac. Oxon. London. Clementi & Co.

The severity and the delicacy of Mr. Horsley's judgment are so established, that we look to him as one of the preservers of good music among the moderns, and as an arbiter elegantiarum in taste. These three songs have been given to us with those we noticed in our last this season. They are trifles—they wear a modern air, but

* 'Tis not enough, ye writers, that ye charm
With ease and elegance; a play should warm
With soft concernment; should possess the soul,
And as it wills, the listening crowd controll.

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are not, heaven be praised! exactly in the very newest fashion. The first is simple, smooth, and sweet. The second has more of pretension; but withal a very dangerous coadjutor in the words "*What shall I do?*" made more striking by repetition, and bordering so nearly upon the ludicrous, that we should tremble for the fate of the song in the hands of a person of ordinary conceptions. The last, we may indulge ourselves in believing, has caught a certain cast of expression from the origin of the words, which are a translation it seems from the Irish, and the air wears the garb of nationality. If Mr. Horsley can write in this style, he can produce us Irish melodies, should any poet from the emerald isle need his assistance. Of the three we are at a loss which to prefer—but they are all chaste and pleasing.

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ERRATA.

Page 20, line 16, for Mersenenes *read* Mersennus.
43, line 15, for sound *read* round.
171, line 5 of the note, for performing *read* performed.
172, line 12, *read* we may be, and for hundreth *read* hundredth.
210, line 8, after highness *add*, originally taken from Paisiello's Zingari in fiera.
236, 5th line from the bottom, for forces *read* focus.
260, line 15, for BAULLI *read* BARILLI.
——, line 17, dele the comma after Bartolozzi, and for GASIA *read* GORIA.
279, lines 18 and 23, for us *read* me.
——, line 29, for we *read* I.
285, line 36, for we *read* I.
294, line 5, for public *read* private.
316, line 3, for are *read* is.
317, line 33, for overpowed *read* overpowered.
319, line 11, for unentwined *read* unenlivened.
321, line 30, for very *read* many.
323, line 20, for defect *read* effect.
325, line 6, for we heard *read* we have heard.
——, line 8, for hearing *read* catching.
——, line 15, for venture *read* continue.
333, line 23, for if of a *read* of a.
337, line 33, for that eminent singer *read* him.
343, line 27, for principal *read* principle.
357, line 11, for scholar *read* master.
372, line 10, for flat 7th highest *read* 7th highest.
373, line 31, for alterations *read* alternations.
374, line 14, for latter *read* former.
379, line 37, for prove *read* shew.
385, line 25, for for *read* from.

The figures indicating pages 518, 519, 520, are printed 118, 119, 120.

Page 518. The sentence at the third line from the bottom should run thus:—The unforeseen difficulties which always attend enquiries that follow the attempt to teach clever children.

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